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FEB. 12, 1921

Dramatic Mirror and THEATRE WORLD

DRAWING BY
CHARLES GORDON SAXTON

RUBYE DE REMER

Chosen by Paul Helleu as the most beautiful girl in the world. She has just finished "The Unconquered Woman."

All the Late News *In the Song Shops*

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Early the next morning he telephoned me of his mistake—but I wouldn't hear of changing them. I had had far too many compliments. There isn't the slightest difference to the eye, but thousands of dollars to my pocketbook.

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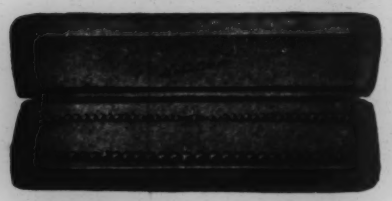

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1920

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have been retained throughout the summer by all women readers of The Dramatic Mirror who followed Madame Helena Rubinstein's guidance and placed their trust in her triumphant

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And throughout the coming autumn and the harsher winter they will remain equally flawless,—these same complexions,—if they will be allowed to continue under the same expert guidance and under the influence of the same unfailing Beauty Aids.

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and THEATRE WORLD

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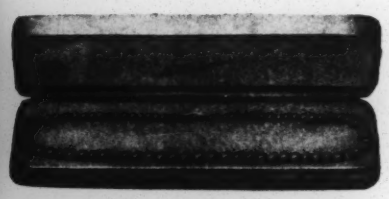
VIRGINIA FAIRE was found thru a contest and for the past six months has been starring in Universal Pictures. In Gertrude Olmstead—the winner of a contest conducted by a Chicago Newspaper—Carl Laemmle, president of Universal, saw possibilities and her first year's salary is $10,000.

FEW girls realize the fact that beauty is not the only asset to success on the screen. The greatest asset for any girl is ambition.

USE this opportunity of becoming a star as others have done. Enter and win one of the three contracts offered by Universal Film Company.

THE unusual features of this contest provide contracts for three girls. In previous contests there has only been one prize. Besides the contracts given the three winners practically every girl who enters is assured a strand of



genuine Indestructible Nataline Pearls, valued at $25 in any jewelry store.

USE THE COUPON

Be sure and use the coupon to find out the full details. If you personally are not interested use the coupon to vote for some friend of yours. Every week the Mirror carries this voting coupon which gives a contestant one full vote.

Contest Editor,
133 W. 44th St., N. Y.

Cast this vote in favor of

Name .....

Address .....

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whom I want to win the contest. Do you want full details of contest sent to the above address?

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at Reisenweber's

Rendering that "So Different"

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THAT IS MOST APPEALING

FREDDY GREEN, *Pilot.* IRVING LIFNER, *Banjo.* JAMES GUEST, *Piano.* RICHARD WINFRIE, *Violin* and DON PARKER, *Saxophone.*

QUEENIE NAZARRO

PRESENTS

NAT. NAZARRO, JR.

With VIOLA MAY *and* SELECTED SEXTETTE

Direction JOHN J. COLLINS

ALHAMBRA THIS WEEK—PALACE NEXT

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, *133 W. 44th St., New York*

Photo by Evans

DRAMATIC MIRROR

MARJORIE DAW

Who plays a big part in Marshall Neilan's spectacular production of "Bob Hampton of Placer," which is now nearing completion.

Page S. Jay Kaufman!

THIS is your publication I want to make that clear. I want you to know that these columns are open to any one of the theatre or any one interested in the theatre.

There is a large staff here of men and women who will be glad to answer your questions, or help you in your work.

Write me personally. I want to know what you think about the matters of the theatre.

Do you think that the proposed "Equity Shop" is a good thing?

And why?

Do you think that Mrs. Fiske's play is a good Mrs. Fiske play? That the Archer play is a fine play? That Broun is the "best," Nathan the ablest critic?

And the et ceteras.

On Professional Matinees

Ina Claire asked Mr. Belasco to give a professional matinee of "Deburau." I was there when she asked him. He said, "I will give it if enough of you ask it. I want to give a professional matinee of every play I produce but I do not do it because I think that it will be considered vainglorious. I am delighted to have the people of the theatre at a performance of that kind if they demand it. And they should demand it of every manager who has produced a good play."

But Miss Claire seems to have forgotten.

On Frank Harris

Frank Harris is the greatest living authority on Shakespeare.

Arnold Bennett says that what Harris has written of Shakespeare will wipe out all previous criticism on the subject and will be the parent of all other criticism.

Frank Harris lectured at his studio at 57 Fifth Avenue a few nights ago.

Only one person of the theatre was there.

John D. Williams.

It was a masterful and fascinating lecture.

He lectures there every Wednesday and Sunday night.

Make it your business to hear him. You may not like his politics. But you will be stirred and you will be made to think for yourself and you will like his fighting.

Chesterton has been drawing capacity audiences to the Times Square Theatre. Frank Harris is of far more value. Why doesn't someone arrange to make him give these lectures at some theatre where more will be able to see him than the few who come to his studio?

GERALDINE FARRAR

Metropolitan Opera prima donna, whose last appearance on the screen was in Associated Exhibitors' production of "The Riddle: Woman" for Pathe

On Yerzierska

When I heard that Anzia Yerzierska had been signed by Goldwyn I congratulated Goldwyn. Her "Hungry Hearts" is a great work. Far greater than anything that Fannie Hurst has done. It has breadth and vision. And no tricks. Read it if you want to know East Side life.

Goldwyn is sending her to the studios. There she will work with the directors and continuity writers. I hope the same thing does not happen to her that has happened to so many other able writers. They are told that they will be asked to work with the director and the continuity writer. They begin. The author is told how great he is. The great author, anxious to have his work done, is promptly talked into doing this or that which the director says is necessary. The usual "Yes but this is pictures." You know. And the result is the conventional. The ruining of a great story by fifth-rate minds.

I hope this will not happen to Anzia Yerzierska.

On On-Comers

I meant to tell you what Heywood Broun had to say of the on-comer idea. You may remember that I told you what a magnificent lecture he gave at the Plymouth. As I remember it he said, "There are few, if any, scouts in the theatre. Few who make it their business to look for the on-comers. Suppose that a town in Texas had a great young poet, a great young dramatist and a great young baseball player. The baseball player would be discovered at least twenty years before the others."

Which is true but have you noticed our list of On-comers which we publish each week?

On $400,000

The Drama League issues a weekly folder called "The Calendar." From it I take:

It is given out as a fact that a spectacle recently shown in New York City and which in itself had no intrinsic value, cost $400,000 to produce. The production was not significant from an artistic standpoint; it employed no expensive actors, it had no literary value. It represented nothing so much as a lavish expenditure of money for externals played up to result in a drawing power at the box office averaging between twenty-five and thirty thousand dollars a week.

There is a National Theatre in Christiania, Norway, which last year presented 21 different standard dramas with a highly efficient and well trained group of actors. On four occasions famous foreign artists were invited to co-operate as visiting guests—one of these, Nellie Melba. The largest receipts at a single regular performance were $1.900 in a theatre seating 1,400. The total cost of running the theatre in Christiania for a year was about $125,000 last year. Of this the actors were paid about $54,000; the scenery cost approximately $20,000; $21,000 was paid to the stage hands; the executive officials received $20,000 and a like sum was paid to the authors for royalties. There was a final surplus of $7,000. Of the repertory of 21 plays, two of them—standards in Norwegian literature—each achieved 43 performances.

Placing $400,000 in the show business so advantageously as to yield $25,000 a week income commands the respect of any financier just as the record of the Christiania Theatre will command the respect of all lovers of the theatre and the drama.

On the Ten Most Significant Events

It is planned to dedicate the annual dinner of the New York Drama League to the ten most significant events of the theatrical season.

The league will invite as guests of honor the ten people who have made the greatest contribution to the theatre. The members are to decide who and what they are.

What the members are asked are the most significant things they have seen this season.

The finest play.
The most artistic production.
The most beautiful stage design.
The best piece of acting.
The most entertaining dialogue.
The most intelligent directing.
The most striking new feature.

On "Miss Lulu Bett"

Someone asked me, "What's the matter with 'Miss Lulu Bett'?"

I answered, "The trouble, as I see it, is Miss McComas' hair."

Her hair as it is done in the second and third acts.

But let me say at the outset that I enjoyed the play as much as anything I have seen this season.

As to Miss McComas's hair the effect is startling. That is, it is effective in the first act when she makes herself quite plain. Then she returns with her hair beautifully done. No doubt "Miss Lulu Bett" did have her hair done differently when she returned, but I think that it would have been "in character" and not merely beautiful.

CAN YOU AFFORD TO WAIT?

S. JAY KAUFMAN,
133 West 44th St.,
New York.

My Name Is.....

My Address Is.....

I WILL DO WHAT I CAN TO OPPOSE BLUE LAWS AND JOIN YOUR MOVEMENT TO FIGHT THEM.
(Without financial obligation.)

DRAMATIC MIRROR

AGNES AYRES — *Leading woman in "Forbidden Fruit" and other Paramount pictures, with her two pets, "Minetta" and "Baka"*

Broadway Buzz

A disgruntled actor addressed an anonymous letter to Tod Browning, "Funeral Director," Hollywood.

"Funeral director!" mused Browning, "Well I have had to handle one or two 'stiffs' in recent pictures!"

. . .

The International Status of Old Man Jazz

PARIS—GOING—

Jazz bands have seen their best days in Paris, according to Frank J. Gould.

But he has repurchased an interest in a theatre there in order to try to revive it.

NEW YORK—GOING—

"For a time jazz furnished a weird excitement to jaded nerves by its newness, and a certain form of comicality, and then it began to lose its popularity," says A. Baldwin Sloane. "The American thoroughness in doing things materially hastened the end of jazz. We are very apt to run our courses in the ground, and so, in my opinion, jazz is dying, if not already dead."

LONDON—GONE!

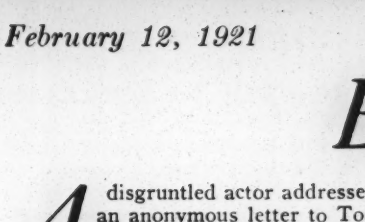
"Jazz is dead in London," says P. J. S. Richardson, one of the foremost English authorities on dancing.

. . .

And now the founder of the Holy Jumpers is suing for divorce. It seems as though you can't count on anybody to be steady these days.

. . .

And, now, we are led to believe, it is old Saint Nick himself that is to be verboten. The blue law campaigners, not content with mussing up the Sabbath, are now on the verge of doing likewise to all the year's



holidays. Christmas comes first, and Santa Claus, its patron saint, is declared an unwholesome influence for the children. Next some enthusiastic reformer will attack the Fourth of July.

. . .

Why did Judson Cole fail to appear at the Columbia Theatre a couple of Sundays ago when he was scheduled? Jarrow, who was in the front of the house, was said to be very much disappointed.

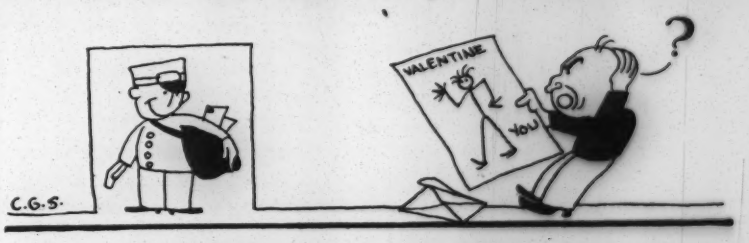
. . .

Cruel!

William D. Taylor's hands were blistered, his face was perspiration-baked. After two hours of skillful angling the big tuna capitulated. As the director played his fish closer he turned to the grizzled boatman and essayed a grin.

"Well! Guess he's all in!" he said happily. The old salt removed his pipe, spat, and grunted.

"Humph! He hasn't anything on you!"



The Recruit

The show is going on the road and goodness I'm so glad, I love to travel and see things. To stay home makes me mad. I'll stop at all the swell hotels and have a room and bath. Oh, that can't cost an awful lot, say a dollar and a half. You see this is my first attempt; I was never on before, but to eat and live old fashioned—goodness me, it's such a bore. Of course it's nice to have a home with a Mother and a Pa, but when fame calls you must respond. Some day I'll be a star. Just think of all the scenery I shall see while on the way! I'll send post-cards to all my friends from every town we play I'll buy a great big wardrobe trunk and an evening gown as well for we'll surely get receptions at most every big hotel. Just think of all the fun we'll have. A different town each day! Why they couldn't keep me off the road if they held back all my pay.

Five Years Later

Well, our little run is over. For the past three months we've showed, Ye Gods how I detest the thought of going on the road. It's been so nice and comfy, from home cooking I've got fat, but the call is up, we leave next week so I must give up the flat. Gee the thought of it is killing. I could yell and swear in streaks, cause now it means one nighters, bum hotels and lunchroom Greeks.

We'll be packed in freezing coaches and I'll never see my trunk, I'll be living in a suitcase. Oh, it surely is the bunk. Cold dressing rooms, no water, hotel rates up in the sky, small town Johns who send you tintypes, apples, lilacs, gum and pie. An early train, you're up at six, and in a nervous state you dash down to the depot—and the train is six hours late. It's a great old game, this one night stuff but you can plainly see, that trooping through the tall uncut is no parade for me.

Jim.

. . .

Delysia is reported to be wearing a new harem gown which looks like "cobweb or light mist on the ocean." "Afgar" continues to turn them away at the box office.

. . .

I remember, I remember
The shop where I was shorn,
The bucket shop where all the "lambs"
Came bleating in at morn,
The friendly bulls and playful bears
Who wisely counselled me,
That time I bought at eighty-eight
And sold at twenty-three.

An increase of 649 final divorce decrees granted in Philadelphia in 1920 over the number granted in 1919 is revealed by figures coming from an authentic source. If this sort of thing continues, Philly will soon be a strictly modern city.

. . .

The business of being a judge must be a wearisome business indeed, and therefore all praise to Judge Hand for making it more tolerable. It was only last week that he summoned before him several musicians and

heard them play. Of course, there was a legal aspect to the concert, as the publisher of "La Tosca" claimed that the publisher of "Avalon" had infringed his rights. But it was great sport for the judge. And incidentally a great opportunity for song plugging.

. . .

Johnny O'Connor—A Portrait

Here
With my Scotch
I sit,
While the moments flit.
Alas!
They pass
Unheeded by,
And as they fly,
I,
Being dry,
Sip idly here
My Scotch.

. . .

Broadway History Lessons—No. 1

John F. McGraw he took a trip and on his journey far.

He played the old Lambs Club, you know, and other clubs that are.

Now McGraw went a skating there. My goodness what a skate!

He said it was the finest one that he'd been in of late.

The morning after showed his face An awful sight to see.

The kind of skates that Slavin used Are still a mystery.

. . .

Cheap at Half the Price

Laura Heller, of Philadelphia, will get $5 for each of the twenty years that Erwin Hillegas had "wasted her time." Miss Heller alleged that Hillegas had called upon her for twenty years, and had kept other suitors away. Result, breach of promise case.

Speaking of Dancing

Here are a few stray items gleaned from the "Topics of the Day" films:

"Isn't it too bad about Peggy?"

"Why, what happened to her?"

"She's been to so many dances lately she's muscle bound from her waist up!"

DARTMOUTH JACK O'LANTERN

Mabel: "George, when I dance with you, it seems as though I'm going straight to Heaven."

George: "Shall we reverse, dear?"

DANCE REVIEW

Sammy Swellhead: "I am considered one of the best dancers in the country."

Gertie Gush: "What's your rating in the city?"

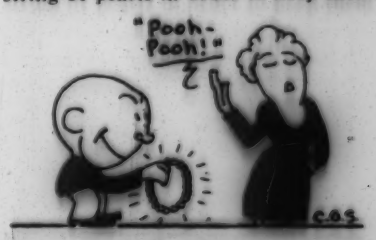
VAUDEVILLE NEWS

. . .

A fine illustration of the cordiality of the middle west was to be observed at the Biltmore a few days ago, when ex-Senator J. Ham Lewis of Illinois was in our midst. He was just emerging from the bath when a few silvery notes struck his ear. The voice sounded familiar, and after pausing for a moment in thought, the Senator is reported to have said to himself, "Our Mary! Here!" And rushing out as he was, attired in a bathrobe and slippers with soap in hand, he sought out Mary Garden who was about to enter the concert hall to give a program. There and then the two exchanged hearty greetings, with due apologies from the Senator. And thus Chicago's friendly spirit was once more demonstrated.

. . .

It was indeed a cruel magistrate who recently insisted that a woman who was brought before him must, absolutely must, wear a valuable string of pearls in order to keep them



alive. Naturally the poor woman was extremely upset about it and begged for mercy, but the stern hand of the law would not relent and one more victim of the inhumanity of justice went to her sentence bravely.

. . .

A Sad Blow

Husbands would be placed in the status of employers, with their wives as employees in their homes and permitted to recover damages for injuries received while performing household duties, under the terms of a bill introduced in the Kansas House of Representatives. Where's the good of marriage if you can't beat up your wife once in a while?

. . .

On Monday of last week William Archer attended a performance of "Ladies' Night." Comment is superfluous.

Is That So!

ROD LA ROQUE is now playing the soldier opposite *Mary Nash* in "Thy Name Is Woman" at the Playhouse, succeeding *Curtis Cooksey.*

John Philip Sousa and his band are shortly to undertake a trip to Havana.

Anna Ludmila, the toe dancer, appearing in "Tip Top" last week, entertained her former associates, *Vera Elisius, Frances Dagmara* and *Violet Shermont,* principal dancers with the Chicago Opera company, with which organization *Miss Ludmila* appeared last season as premiere danseuse.

Joseph Spurin is the understudy for every male and female role in "The Broken Wing" at the Forty-eighth Street Theatre.

George Sidney

featured in "Welcome Stranger" at the Cohan & Harris Theatre, was host last week at a matinee to the English players in "The Beggar's Opera."

Edwin Emery has refused an offer to go to Australia and direct plays. He will assist *Edgar MacGregor* here.

Paul Helleu occupied a front seat at the New Amsterdam Theatre last week as the only price he would charge for a dry point etching of Marilynn Miller, star of "Sally."

Charles Gilpin, Now

playing in "The Emperor Jones" at the Princess Theatre, was a speaker at a meeting of the New York Theatre Club at the Hotel Astor.

Aline McGill has been engaged by *Morris Rose* as specialty dancer in "Blue Eyes," the new musical comedy, which will have its Broadway opening at the Casino February 21.

Paul Gordon has been compelled to retire from the cast of "The Man Who Came Back" by illness. *Arthur Ashley* has replaced him in the lead-role.

Maude Mallia last week introduced a new wire walking specialty into the Toyland Scene at the Hippodrome.

Mr. and *Mrs. Winchell Smith* left Saturday for Palm Beach. They will remain for a month.

Mrs. Alice Chapin, who portrays the role of Mrs. Clark in "The Meanest Man in the World" at the Hudson Theatre, is the mother of *Harold Chapin,* the young playwright who was killed early in the world war, the author of "The New Morality," in which *Grace George* is appearing at special matinees at the Playhouse.

Doris Eileen Faithful, for two years a member of the "Greenwich Village Follies," was married to *Capt. Daniel Runkle,* at the home of the bridegroom's parents in Plainfield.

Bertha Kalich is

soon to emerge from retirement, after a long period of rest and study following a two years' engagement in "The Riddle: Woman."

Ethel Valentine has joined one of the Blaney repertoire companies.

Ethel Wright is to play with the new repertoire company established at the Arlington Theatre in Boston.

Marguerita Sylva has abandoned the operatic and concert stage and will act "The Song Bird" in New York.

Whitford Kane is

withdrawing from the Neighborhood Playhouse repertoire company and will establish his own company to play the better class of characteristic and folk plays.

Jean Green will be a member of the company now being formed for *Bertha Kalich's* forthcoming appearance in a series of new plays. She has been trained by *Mme. Kalich* herself.

Helen Hoerle is now handling the publicity for *Chamberlain Brown,* having just returned from the long Chicago engagement and road tour of "Honey Girl."

May Leslie, one of few woman producers in the world, who also has the destinction of being a stage manager, is at present working on the production of a big society play for charity. In the evenings she is the hostess at the Paradise room at Reisenweber's restaurant.

Augustus Pitou has signed a long term contract with *Blackstone,* the magician, whereby the latter will be under his management.

Charles Trowbridge, the American aviator in "The Broken Wing" has purchased a residence at Van Courtlandt Crest.

Max Marcin, producer of "Three Live Ghosts" at the Nora Bayes Theatre, has commissioned *Frederick S. Isham,* author of this play, to dramatize another of his novels, "Black Friday," for production early next season.

Flora Sheffield, who plays the American girl in "Three Live Ghosts" at the Nora Bayes Theatre, has been appointed stage director of the Beechhurst (L. I.) Dramatic Club.

Mag Figman, Who

plays the role of "Le Duc" in "In the Night Watch," will be the guest of several members of the Australian Trade Commission, at a luncheon next week.

Stanley Walpole is hehearsing a new act for the benefit of the Camp Fire Girls.

Earle Mitchell, now on tour with *Leo Ditrichstein* in "The Purple Mask," is rehearsing in "Toto," *Mr. Ditrichstein's* new starring vehicle.

Betty Mudge, assisted by *Dupont,* are doing a novelty dance which is being much sought by society producers. They have received many offers for productions. *Miss Mudge* is the originator of the triple tango.

Henry Stephenson has left the cast of "Spanish Love," which is now playing at the Maxine Elliott Theatre.

Edward Grant, formerly manager of the *Chamberlain Brown* office, is now back with this agency as general manager, after an absence of two months.

Fred Stone and *Teresa Valerie* have introduced a new song, *Wedding Bells,* into the first act of "Tip Top."

Arthur Hammerstein has engaged *Leo Henning* for an important role in "Tickle Me" now playing at the Selwyn Theatre.

Friars Frolic

The Board of Governors of the Friars having voted to revive the series of Frolics, the first Frolic under the new regime was held on Sunday evening with William Wood in charge of the festivities. Sidney Toler's three-act comedy, "Show Me," was presented.

• • •

Only Fokine Appearance

F. Ray Comstock and Morris Gest announce the first and only appearance in New York this season of Michel Fokine, creator of the Russian ballet, and Vera Fokina, his wife, in a program of new and original dances at the Metropolitan Opera House on March 1.

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Emma Carus in Play

Emma Carus, at present playing vaudeville, leaves shortly for Tucson, Ariz., to appear in a play written especially for her by Harold Bell Wright.

New Play for Ditrichstein

Lee Shubert has accepted for the use of Leo Ditrichstein and for immediate production, a new play entitled, "Toto," by Achmed Abdullah and Mr. Ditrichstein. Mr. Ditrichstein at present is appearing on tour in "The Purple Mask." Phœbe Foster will be seen as leading woman.

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Curtain Raiser with Play

When John Drinkwater's "Mary Queen of Scots" is produced next month by William Harris, Jr., it will be preceded by a pantomime, "The Man About Town," by Austin Strong. The new Drinkwater play is not quite long enough for a full evening's entertainment.

• • •

New Play for Frohman

Charles Frohman, Inc., has obtained for production a new play, entitled "Clair de Lune," by Michael Strange.

NAZIMOVA

Whose appearance in the title role of "Camille" in her production of the famous play for Metro, is awaited with keen interest

NOTES OF THE LONDON STAGE

Warriors' Day to Aid Ex-Soldiers—"Daniel" and "League of Notions" Are Great Successes

A SPECIAL meeting was held at Drury Lane Theatre to discuss the possibilities of setting aside the profits for one day of every place of entertainment in the kingdom to a fund for disabled and unemployed warriors. Representatives were there from every branch of the theatrical, variety and picture business and the Prince of Wales who was present, gave an admirable resume of the position, and expressed himself as certain of the help that the movement would receive from our profession.

Stanley Logan will produce "Hanky Panky John" by B. M. Hastings at the Playhouse next week, with Kate Cutler, Ben Field and Tom Weguelin.

During the next month, "Chu-Chin Chow" will be played for the 2050th time at His Majesty's, "The Whiteheaded Boy" has its 150th show next week at the Ambassador's to-night and "A Southern Maid" reaches its 300th performance next week.

Towards Autumn Henry Ainley will play Cromwell in John Drinkwater's version. The author is now in America.

Ben Jonson's "Volpone" which was produced in 1605 will be performed by the Phoenix Society at the Lyric, Hammersmith.

Claud Rains has caused a sensation here in the lead part of "Daniel," the English version of which, by Sybil Harris, was produced at the St. James' this week. The supporting cast is noteworthy, including such names as Lym Harding, Alexandra Carlisle, Aubrey Smith and Leslie Faber.

C. B. Cochran has outdistanced everything yet seen with his wonderful "League of Notions" show. Anderson of the "Greenwich Follies," has proved his value easily with his artistic display, the costumes are gorgeous and the music is full of melody. The Dolly Sisters, in their dancing, and Grace Christie with her Benda masks, have scored heavily and will be favorites for some time to come.

This week's variety shows include Harry Green in the delightful sketch, "The Cherry Tree," at the Coliseum, the Faynes, in a contortionist show at the Palladium, Monty Wolf and Irene Magley at Shoreditch and Winston's Sea Lions, all American acts.

Sir Harry Lauder starts a four-week variety season at the Palace this week, supported by a few other acts.

FRANK J. WOOLF.

Clare Kummer to Produce

Clare Kummer is about to present at the Punch and Judy Theatre four new plays written by herself, and also a revival of three of her earlier offerings.

"Rollo's Wild Oat" will hold the stage at the evening performances and the regular Friday and Saturday matinees, the other offerings being presented during a series of matinees on Monday, Tuesday, Wednesday, and Thursday afternoons and Saturday mornings.

Included in the list of revivals are "Good Gracious Annabelle," "Be Calm, Camilla," and "The Rescuing Angel." The new offerings are "Roxie," a three-act comedy, and a program of one-act plays, a comedy entitled, "Bridgesn," and two musical one-act plays, "Chinese Love" and "The Choir Rehearsal," the scores of which have also been written by Miss Kummer.

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MacGregor Sole Owner

Edgar MacGregor has acquired the sole ownership of "The Sweetheart Shop," the musical comedy which was seen at the Knickerbocker Theatre early in the season and which is now on tour in the West. MacGregor and William Moore Patch were originally partners in the production.

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Lord Dunsany Fined

Lord Dunsany pleaded guilty when brought to trial by court-martial on the charge of possessing arms and ammunition. He was fined £25, which he paid, and was released from custody.

Lord Dunsany declared his loyalty to the crown. He said he had fought against the Sinn Feiners, the Boers and the Germans.

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Lenox Hill Players

The Lenox Hill Players will present a Hindu pantomime in masks entitled "The Draught of the Blue," at their Settlement House in East Sixty-ninth street, on February 12. The program will be supplemented by scenes from "Cæsar and Cleopatra."

"Blue Eyes" Soon

Lew Fields and Mollie King are the stellar figures in "Blue Eyes," the musical comedy which is scheduled to open at the Casino Theatre on February 21. Andrew Tombes is featured in the cast, which also includes Ray Raymond, Delyle Alda, Emmie Niclas, Carl Eckstrom, Phil White, George Schiller, Leo Frankel and Lotta Linthicum. Leon Gordon and Le Roy Clemons are responsible for the book and I. B. Kornblum and B. Myers have contributed lyrics and music.

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"Nice People"

Sam H. Harris has announced the complete cast for "Nice People," Rachel Crothers' new comedy in which he will present Francine Larrimore at the opening of the new Klaw Theatre Monday, February 21. The company includes Robert Ames, Merle Maddern, Frederick Perry, Tallulah Bankhead, Hugh Huntley, Katherine Cornell, Guy Milham, Edwin Hensley and Frederick Maynard.

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Hackett to Do Drinkwater Play

John Drinkwater has announced that he has agreed with James K. Hackett for the latter to produce his latest play, "Mary, Queen of Scots," in London next Autumn. It is probable that Mrs. Hackett, known to the stage as Beatrice Beckley, will play the title role. William Harris, Jr., will produce the play here next month.

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Ex-Soldiers Entertain

In "The Dugout," a comfortable club and vocational school at 150 East Sixty-first street, ex-service men last Friday repaid debts of kindness incurred during the war. Members of the Lambs and the Stage Women's War Relief were their guests at tea.

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"The Pests" in English

Ossip Dymow's "The Pests," which is now being done at the Jewish Art Theatre will be done in English next season.

Managers Favor Walton Bill

Leading theatrical managers expressed their hearty indorsement of the Walton Bill against scalpers now on its way through the Legislature, and believed generally that these measures, if passed, would be upheld as constitutional, though they fix the excess price which ticket speculators shall charge, like the former city ordinance. Judge Rosalsky in General Sessions upset this as unconstitutional on the ground the Board of Aldermen had no authority to set the price for a commodity.

Most of the managers were confident, however, the city would have to abide by the new State measures. Senator Charles H. Walton, of Kingston, is responsible for the bill which would amend the penal law prohibiting theatre ticket speculators from selling tickets to any performance or exhibition in or about the premises of any theatre or place of public amusement, circus or common show.

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American Singers to Tour

William Wade Hinshaw, president and general manager of the Society of American Singers of New York, has announced an extended tour of a company to present Mozart's musical comedy, "The Impresario" (sub-titled "The Wiles of a Prima Donna"), for which a new book was written three years ago by H. E. Krehbiel. The tour will begin next October.

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German Dramatist Dead

Carl Hauptmann, German author, is dead.

Hauptmann shared in the prize offered by the German Schiller Society for the best play written in 1904. He visited New York in 1908. He was among the German authors against whom the French Society of Authors and Dramatists in 1914 decided to recommend expulsion.

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Entertain "Mary" Company

At the meeting of the Catholic Actors' Guild in the Hotel Astor Friday, February 11, there will be a reception to the members of the "Mary" Company, and following the meeting a lecture by Virginia Howell.

Ambassador Theater Opens

On Thursday evening Lee and J. J. Shubert opened their newest theatre, the Ambassador, in 49th street, just west of Broadway. The attraction is Anselm Goetzl's musical production, "The Rose Girl," with music by Dr. Goetzl and book and lyrics by William Cary Duncan. Heading the cast is Charles Purcell, and as an added feature, Lydia Lopokova, who has not appeared in this country for four years, is seen in a special ballet entitled "The Ballet of the Perfumes," conceived, arranged, and staged by Michel Fokine. Other members of the cast are Fred Hillebrand, Marjorie Gateson, Stewart Baird, Mabel Withee, Louis Simon, May Boley, Shep Camp, Zoe Barnett David Andrada, Aleeta, Rose Rolanda, and Beatrice and Marcella Swanson.

"The Rose Girl" will be reviewed in the DRAMATIC MIRROR next week.

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To Build Theater

The firm of Byron & Marshall, which manages "Transplanting Jean," is thinking of building a theatre in New York. Benjamin Marshall has erected at least half a dozen playhouses in other cities. Margaret Lawrence and Arthur Byron, starring in "Transplanting Jean" at the Cort, will take their comedy to the Broad Street Theatre, Philadelphia, on Feb. 14.

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In Legion of Honor

Promotion of Sarah Bernhardt and Gustave Charpentier, composer, to officers of the Legion of Honor was announced in the *Official Journal* last week. Among those nominated Knights of the Legion were Jacques Copeau, theatre manager, who was the head of the French Theatre in New York, and Claude Terrasse, composer.

. . .

New Hale Hamilton Play

Hale Hamilton is working on another play, "Her Father's House," which he has done in collaboration with Viola Brothers Shore. The tryout of this comedy in California suggested some changes and was stored away to await the signal from John Golden, who purchased the producing rights.

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Ethel Levy Breaks Records

Ethel Levey, assisted by her daughter, Georgette Cohan, broke all records for business at the Palace Theatre. They are now at Palm Beach for a month's stay. They may accept another week at the Palace before sailing, but will leave for London in March in any event.

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"Diff'rent" Moves

Adolph Klauber will continue the special matinee performances of "Diff'rent" at the Princess Theatre instead of the Selwyn. "The Emperor Jones" will continue as the evening bill at the Princess under Mr. Klauber's direction.

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"Ghosts" at Matinees

Edward Waldmonn will appear at the Longacre Theatre in a series of Shakespearian and Ibsen special matinee performances, beginning with "Ghosts" on Monday, Feb. 28.

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, *133 W. 44th St., New York*

CHICAGO FIGHTING AGAINST PROPOSED CENSORSHIP

William A. Brady and Prominent Actors Address Meetings

THE judiciary committee of the Chicago City council, which has the new censorship measure before it, listened for four hours to arguments from motion picture theatremen, producers and advocates of censorship in the Council chambers, Thursday, Feb. 3.

William A. Brady, president of the National Association of Motion Picture Industry, representing the manufacturers and distributors, addressed the body and came out flat-footed against the drastic Chicago censorship measure.

Following the meeting at the City Hall, a mass meeting was held in Washington Hall on Adams street, on Friday, protesting specifically against the attacks of reformers who have devoted their attention especially to motion picture censorship in the last year.

Mr. Brady also addressed this meeting and urged the exhibitors and producers to get together, else their ranks would be split by internal discord and they would go the way the liquor interests have gone.

Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, Saml. I. Berman, and attorney J. J. Walker of New York attended the meeting and made short addresses.

Samuel Atkinson, business manager of the Allied Amusement Association, a local organization of theatremen, was chairmen of the meeting. Otis Skinner, Leonore Ulrich, William Hodge, Henry Miller, and Blanche Bates occupied places on the platform and briefly addressed the meeting. One and all declared censorship to be un-American and a detriment to the industry.

The proposed ordinance would take the censoring of moving pictures out of the hands of the present police body. This is said to be opposed by Mayor Thompson and if the ordinance drafted is passed by council, it will doubtless receive the veto of the chief executive. The Mayor holds that the movies have a direct bearing on crime and that the chief of police should have full charge. The next meeting of the judiciary committee to hear further arguments for the bill will be held Feb. 17.

Lillian Lorraine's Condition

Friends of Lillian Lorraine have been informed at Stern's Sanitarium that her condition was so critical that no one other than nurses and physicians were allowed to see her. It was said that Miss Lorraine will be helpless for months. Miss Lorraine received a fracture of the spine when she slipped on a piece of ice as she stepped out of a taxicab and her condition is such that the surgeons have not yet been able to operate. At the present time she is incased temporarily in plaster paris.

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Hazel Dawn to Retire

Hazel Dawn is said to have purchased a ranch near Mesa, Ariz., and will make her home there. The report says Miss Dawn contemplates leaving the stage and will erect a model ranch home on the new property. Her father, Fred Tout, now of New York, will make his home there, and her sisters, Margaret Romaine of the Metropolitan Opera Company, and Nannie Tout, grand opera singer, will spend part of the time there.

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Laurette Taylor Monday

Laurette Taylor will return to the Cort Theatre in "Peg o' My Heart," by J. Hartley Manners, on February 14th. It was with this piece that she originally opened at the Cort Theatre on December 20th, 1912, remaining there until May 30th, 1914, playing continuously. Miss Taylor is now under the direction of A. L. Erlanger.

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Edward Sheldon Returns

Edward Sheldon, playwright, who has been ill in Chicago for several months, has so far recovered that he was able to leave the hospital for New York Saturday. Sheldon was stricken while on his way to California nearly nine months ago.

"White Villa" Continues

The Players' Fellowship inaugurated their scheme of presenting plays for managers only at the Eltinge Theatre with "The White Villa," a drama in three acts by Edith Ellis. The play is taken from Karen Michaelis's "The Dangerous Age" and was directed by the author. In the cast were Edward Ellis, Edward Reese, Kenneth Hill, Dorothea Fisher, Lucile Watson, Olive Oliver, Frank Morgan, Doris Kenyon, Anita Rothe and John Clements. The performances will be repeated at special matiness.

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Whitmore Sisters in Paris

The Whitmore Sisters, Nina, Frances and Marion, are making a sensational success in Paris where they are appearing nightly at the Mme. Rasimi's Ba Ta Clan. They have received many offers for American production, but will remain in Paris, for the next three months. The Parisian papers have been very high in praise of their act.

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Theatre Assembly Birthday

The Theatre Assembly, Mrs. J. Christopher Marks, President, celebrated its sixth anniversary on Jan. 29. The organization has grown into one of the largest and most influential women's organizations in the world. In the six years of its existence it has given $10,000 to the Actors' Fund of America.

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Ford to Ignore Gest

Counsel for Henry Ford and editors of The Dearborn Independent declined to comment upon information from Chicago that Morris Gest had filed preliminary papers in a $5,000,000 damage suit against Mr. Ford and The Independent.

"Mr. Gest will be ignored," said Mr. Ford's private secretary.

Equities—I

JOHN EMERSON

President of the A. E. A. and producer with Anita Loos of his first independent film, "Wife Insurance"

FRANK GILLMORE.

From photo (C) Underwood & Underwood

Philadelphia Benefit

The Actors Fund Benefit in Philadelphia last week took place at two adjoining theatres simultaneously—The Forrest and The Garrick—with the same program,—the first time such an event has taken place in the history of the stage. Beside all the local stars who appeared, Florence Reed, Helen Ware, Dorothy Donnelly, Amelia Bingham, Bruce McRae, Herbert Corthell, Vincent Serrano, Edmund Breese and Frank Reicher were over from New York. Among the local Philadelphia stars to take part were Raymond Hitchcock, Laurette Taylor, Peggy Wood, the Mask and Wig Club, and 30 Philadelphia society girls and others.

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Fourth Academy Matinee

The American Academy of Dramatic Arts gave its fourth matinee of the season on Tuesday afternoon, February 8, in the Lyceum Theatre. The program consisted of "The Hypocrites," the four-act play by Henry Arthur Jones, and was very interestingly acted by the student cast.

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Lauder in London

William Morris cables from London that Sir Harry Lauder's opening at the Palace was a great success, and broke all previous records. It was the Scotch comedian's first appearance in London in four years. Owing to the advance demand for seats, the original engagement of four weeks has been indefinitely extended.

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Fritzi Scheff Sues for Divorce

Fritzi Scheff has filed suit for divorce, claiming that her husband, George Anderson, has been habitually intemperate and guilty of intolerable cruelty toward her. The Andersons were married in New Rochelle, December 24, 1912.

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Dinner to Belasco

The Society of American Dramatists and Composers will give a dinner, limited to 200 persons, to David Belasco at the Ritz-Carlton on Sunday evening, February 20.

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send Reliable Addresses to the Office of the Association

Members of Martin Sampter's "Hitchy Koo" Company complained that they had not received salaries for three weeks and that they expected to be stranded in a small town in North Carolina. This complaint was made by telegram. On the same day the complaint was received a representative of the Chorus Equity got in touch with Mr. Sampter and then took the next train to the town in North Carolina in which the company was playing. This representative will stay with the company until all these matters are adjusted. A telegram received from him on arrival stated he would remain with the company several days, when he hoped matters would be straightened out satisfactorily.

Within the week four Chorus Equity members have obtained money in lieu of a

Two Weeks' Notice

which the management had failed to give; three members have collected salary for so-called "dress rehearsals" which were really public performances, and judgment which covered more than a week's salary for an entire chorus has been obtained in Court and suit for two weeks' salary for another Chorus has been filed by the Chorus Equity. These are only a few outstanding cases. It is impossible to keep a list of the smaller cases which are adjusted by 'phone and personal interview, but it serves to give some idea of the scope of our work.

The A. E. A. has received a copy of an act proposed in the Massachusetts legislature, which reads: "No license under this section shall compel any woman or minor to appear on the stage in more than two theatrical performances in any one day." The act accompanies the petition of Harvey E. Frost. Its passage in Massachusetts should bring joy to the heart of

Our Sister Organization

the American Artistes Federation.

Our new Life Member, Mr. Fiske O'Hara, writes:

"You may be very happy to know that the conditions around the country as far as the actor is concerned, are greatly improved. I play many of the smallest as well as the largest one-night stands and the wonderful work done by Equity in New York has a far-reaching effect."

The following letter has been received from Mr. Thomas W. Lamont, Chairman:

"Please let me express on behalf of the Committee for the China Famine Fund our deep appreciation of the kindness and generosity of your members in giving their services for the benefit of the starving Chinese. We are very grateful. Heartiest thanks."

We received a telegram from a member who was stranded in Pennsylvania but upon looking up his record card discovered that he had not paid dues for nearly twelve months.

The votes are coming in on the "Equity Shop" thick and fast. There is no doubt that the poll will be heavy but we shall have to possess our souls in patience until February 28th when the ballot box will be opened and the votes counted.

FRANK GILLMORE,
Executive Secretary.

Criticising the Critics

By Samuel Shipman

A Successful Playwright Turns Critic of a Successful Critic Who Has Turned Playwright

A CERTAIN class of men have decided to dedicate their lives to beating up another set of innocent men who try to earn an honest livelihood by writing plays. These gentlemen are sometimes called critics, but most of the time by other names. I have once heard them called Carusos with chronic colds.

S. Jay Kaufman suddenly had an inspiration: why not have one of those innocent men, for once, beat up a critic, especially when he, too, attempts to earn an honest livelihood by turning playwright? The clever Mr. Kaufman thus promptly set to work to assign this detestable task to a playwright; and as I am his best friend, he, naturally, hit upon me. No self-respecting person would consent to turn critic in this town, unless it be to satisfy the whim of a staunch friend.

Do you know what dramatic criticism is in this town? If you don't, pick up the "Smart Set," and you will find out. In it, you will discover that

Dramatic Criticism

is a compendium of insolence, insult and personal attack. If you are looking for any derogatory epithet that you cannot find in the dictionary, go to the dramatic critics.

Monthly, the "Smart Set" is drawn to the market place by an indefatigable team, composed of Mencken and Nathan—a Pegasus hitched to a nag—the Pegasus does all the drawing and the nag does all the nagging.

It is this intellectual nag who has set the standard of dramatic criticism in New York, and, unfortunately most of our younger critics have rallied around it—not only here, but the country over.

When this intellectual persistently breaks the spirit of our rising talent, I feel that they have young blood and their

Wounds Will Heal

rapidly; when he pursues his own colleagues, they can take care of themselves; when he attacks the racy native Anglo-Saxon English of our brilliant Alan Dale, and does it in a cumbersome lumbering style that is more German than English, I smile; when he essays to bombard our Alexander the Great of Times Square with a Seidlitz Powder, I wish some of it would catch Mr. Woollcott right in the mouth; when he throws Cascara Pills at our scholarly Heywood Broun, I hope that some of them hit him in the pit of the stomach: purges cannot detract from their fine mentalities; they can only reduce their flesh, and that both Woollcott and Broun can stand. But, when Mr. George Jean jabs his literary pitchfork into the hearts of some of the finest artists that the American stage has thus produced, such as Mrs. Fiske and David Belasco, and pitches even those

Two Immortal Names

into his critical quagmire, then I feel sorry that I have ever read a line of American criticism, and I rebel against writing one.

However, my friend Kaufman insists upon my writing a review of Mr. Archer's play, and not being a a professional critic like George Jean, I am not in the habit of turning down my friends. Hence, to my disagreeable task.

As a rule I do not attend premieres, for invariably I meet certain gentlemen whom I have an irresistible impulse to "Bennieleonard." While the royalties are pouring in, I have no desire to turn them over to those men as damages to eye and chin, especially when

Those Same Fellows

have done all in their power to prevent my getting royalties. Hence, to keep my wounds close, I stay away from openings. However, I did go out of a sick bed to witness the first performance of the "Green Goddess," simply because the man who wrote it has spent most of his life flaying dramatists.

The author of the "Green Goddess" is William Archer. Mr. Archer is one of the most distinguished literary lights of England; he is the most eminent English critic; he has been the most implacable enemy of the low-brow drama, and he has administered many a drubbing to the low-brow dramatists. He translated Ibsen to teach us what great drama is, practically, and he wrote a Dramaturgy to teach it to us, theoretically. Mr. Archer has given a lifetime of labor to those two immortal works, and all in the cause of drama.

With that in mind, I went to the premiere of the "Green Goddess" in high hopes, convinced that Mr. Archer would add the

Force of Example

to that of precept. I expected to see a fine literary drama, and was treated to an out-and-out melodrama. When the curtain fell on the last line, I was dazed. The four acts of the "Green Goddess" were to me four strangler Lewis' headlocks: I felt as if my brain had been crushed in. Fortunately, I go to openings armed to the hip, so I reached for my flask, took a gulp and strolled home, strangely puzzled and sadly disappointed.

Now, do not misunderstand me. I was delighted with the "Green

(*Continued on page 305*)

Two attractive poses of Mary Miles Minter, who has put behind her the days of being a child actress and is now a Realart star

While at the left Miss Minter seems to be in a Bacchanalian mood, with grapes in her hair, here she has an attitude of complete simplicity

In the Song Shops

JEROME KEIT

General manager of the Jerome Remick Music Co., who has risen to the top in a remarkably short time. He started at Remick's as bookkeeper, and when Frank Belcher died, he was put into Belcher's position, where he has more than made good. The Remick catalogue has been bigger since he has been there than ever before. Though he is still a young fellow he knows every angle of the music game

By Johnny O'Connor

Lots of Trouble for Local 310—Freddy Green Arrives from the West—Pace and Handy Separate

THE new board of Local 310 of the MMPU which went into office Jan. 13 was evidently elected, it is said, by the radical element of the organization, with the possible exception of four of the members. For the past two weeks there has been trouble brewing which finally resulted in the discharging of the Sergeant-at-Arms, *L. Wilson,* and the impeachment of the President, *Sam Finkelstein,* who was regarded as a level headed official and a man of conservative ideas.

For some mysterious reason which *Mr. Finkelstein* is at a loss to explain the Board

Took Possession

of his office, demanding that *Mr. Finkelstein* leave at once. Highly indignant, *Mr. Finkelstein* appealed to the Federation for protection. They considered the matter and the result was that he was restored to office, by *Doc. Weber,* President of the Federation, who expelled the eight unruly members of the Board from the organization for violation of the by-laws.

Following the excitement *Mr. Finkelstein* called a meeting on Feb. 4 to prove to the members that he was a victim of a well laid plot and that the accusations of some members of the board were absolutely without foundation. The meeting resulted in a free-for-all fight in which fists were freely used. *Mr. Weber* who was present

At the Meeting

immediately swore in six deputies who were forced to call in about a dozen police officers to restore order. In order to prevent any further disturbance policemen were stationed throughout the hall, which resulted in quietness and peace.

In a speech which bristled with indignation *Mr. Weber* declared the meeting adjourned. *Mr. Finkelstein* appealed to Court for an injunction, which resulted in the Court suspending him from office for twenty-four hours. In the meantime propaganda in the form of pamphlets had been distributed throughout the Local by the opposing members accusing *Mr. Finkelstein* of various charges including criminal action, shortage of the discount fund, not being able to find any trace of

Dues and Fines

paid by members of the Local as the cause of reducing the rental of the hall to $5,000, etc., the last being intended for sarcasm.

Just what the outcome of the trouble will be no one can say but it is freely predicted that Local 310 is in danger of losing its charter unless they, meaning the members themselves, come to their senses and eliminate the radical element which has been the cause of so much trouble and unrest.

With so much mud slinging it would seem better for the loyal and well meaning members of Local 310 to band together under the protection of the Federation. As for the radical element, let them form a party of their own where they can fight among themselves.

Until *Mr. Finkelstein* is restored to office the Vice President will act in his place. A temporary board has been chosen until the matters can be properly adjusted.

Best Selling Sheet Music

FOX TROTS — Avalon, Remick; Margie, Waterson, Berlin & Snyder; Whispering, Sherman Clay.
BALLADS — Broadway Rose Fisher; Rosie, Remick.

New York's gain is California's loss. They gave us *Art Hickman* and *Paul Whiteman,* and now we have in our midst *Freddy Green,* who has a style of playing dance music which has all the other leaders wondering just how it is done. He is appearing with his four men nightly in the Paradise Room at Reisenweber's. He is billed as *Freddy Green* and his Vernon Country Club Orchestra. It is the kind of music that appeals not only to those who dance, but those who are interested in hearing melody. Their services are in great demand

By the Mechanicals

They have already recorded *Sweet Love Calling* and *Honey* and *Up in the Air Blues.* The combination consists of *Freddy Green,* leader, *Irving Lifner,* banjo, *James Guest,* piano, *Richard Winfrie* violin, and *Don Parker,* saxophone. *Freddy Green* is the brother of *Jane Green,* of *Green* and *Blyler.*

The *Pace and Handy* company is undergoing a big change in its affairs. Even the name of the firm is to be changed, it seems. *Mr.*

Best Selling Music Rolls

MELODEE—Fox Trot, Little Stranger (3335); Ballad, June (3343).
Q. R. S.—Fox Trot, My Mammy (1321); Ballad, Broken Moon (1286).
REPUBLIC—Fox Trot, Yokabawa Lullaby (59028); Ballad, Mother of Pearl (57528).

Pace is severing his connections with the organization to take up a contract with a phonograph record company. The change is to go into effect immediately, and the firm name will hereafter be Handy Bros.' Music Co. The house of *Pace and Handy* have been responsible for a large number of popular song hits, principally of the "blues" variety.

It seems that the

Recently Formed

song writers' union has attracted the attention of the M. P. P. A. to the extent that a meeting has been called to discuss their contract. There is a tendency among the M. P. P. A. to recognize the union, but not until every clause has been discussed.

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Is That So!

Eugene Platzman has moved from former headquarters and is now located with the *Fred Fisher* company.

The Maurice Richmond Music Co. will move into its new quarters at Broadway and 51st St. about March 1. *Jack Robbins* is in charge of the professional and orchestra departments.

Bob Lynch is now with the *Irving Berlin* Company,

The Paramount Song Publishing Co. is meeting with great demand for its new number, *Hungarian Jazz.* They have just completed a contract with Darewski of London for the European rights.

Sophie Tucker will open the Crystal Room at Reisenweber's on March 1. Miss Tucker has

Just Finished a

record in Chicago which is said to have no equal in vaudeville, playing vaudeville and cabaret at the same time. The contract which she has made with Reisenweber's is said to be the largest ever made with an attraction.

Jack Stern and Clarence Marks have formed a partnership to write songs and dialogue for the profession. They have already written acts for Barr Twins, Marie Dorr, Wheeler and Potter, on Fifth Avenue with Herman Timberg. Jack Stern was formerly with the Broadway Music Co.

Mack Lang of the Remick forces will soon leave for the South his destination being Atlanta, Ga.

It is rumored that *Carlotta Ryan* has been engaged for an important role in the new Midnight Revue on the Century Roof.

From the Remick headquarters comes the announcement that they have added three sure fire dance numbers to their ever increasing catalogue namely, *All For You* by *Benny Davis* and *Arthur Johnson, Happiness,* by *George Meyer* and *Without You* by *Sidney Mitchell, Al Gumble* and *Jesse Greer.*

In *Amy Ashmore Clark,* The Broadway Music Corporation have a star of the first magnitude. *Miss Clark* who is manager of the mechanical department for the above firm enjoys the unique distinction of being the only woman holding such office throughout the realm of songland. Besides being a livewire executive she is a writer of rare ability having written many numbers both classical and popular including

Best Selling Records

COLUMBIA—Fox Trot, Caresses (A-3349), Lopez Orchestra; Waltz, Honolulu Eyes (A-3343), Prince's Band.
EDISON—Fox Trot, Darling (50715), Della Robbia Orchestra; Waltz, Honey Dew Waltz (50709), Lenzberg's Orchestra.
PATHE—Fox Trot, Make Believe (22501), Orlando's Orchestra; Bright Eyes (20486), Casino Dance Orchestra.

My Rosary for You. A practical business woman in every sense of the word and liked and admired by all who know her, *Miss Clark* has proved a dominent factor in the success of the Broadway firm.

A proposed advertising campaign in the *Saturday Evening Post, Cosmopolitan Magazine,* and ten other leading magazines, for *Rose of China* by the Riviera Music Company of Chicago, will be the next step toward popularizing this fox trot.

Frieda Leonard and her famous Jazz Band are featuring "La Brenda," a Riviera number, in her new act. Orchestrations for this latest Fox Trot, which is creating a mild sensation throughout the country, are now being supplied to all the leading orchestras.

L. L. Vosburgh has originated a new idea to furnish orchestra leaders throughout the country with all the latest "hit" numbers right off the press. Two very prominent publishers have already signed. It will be the largest orchestra club in the world.

La Gana, a protege of *Doraldina,* is breaking in a new act with which she will shortly be seen on the big time. She is assisted by a jazz band and according to reports the turn looks like a sure winner. Two of her numbers which are bringing big results are *Hawaiian Hula Hula* and *Nobody to Love.*

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, *133 W. 44th St., New York*

Page Johnny O'Connor!

DELVING into the life history of the latest, and undoubtedly one of the greatest of *David Belasco's* stars takes one back but a short time, for *Ina Claire* but a few short years ago was "buried" in the obscurity of small time vaudeville.

Like *Elsie Janis, Gertrude Hoffmann, Marilynn Miller* and many others who have touched the heights of stardom, *Ina Claire* began her professional career as an impersonator of others.

When *Harry Lauder* invaded these shores and began to "startle" America a

Number of Impersonators

chose him as an apt subject. It was a new type for the American vaudeville stage.

Ina Claire was then a mere child in years. She had some previous experience in stage work, but very little. She never had that pleasant thrill of seeing her own name in type as an "attraction." She adopted the *Lauder* swagger, perfected his dialect and finally convinced the booking agent of Proctor's Theatre in Yonkers that she was good.

William Morris, who was at that time playing vaudeville in his string of theatres, saw little *Ina Claire* at Yonkers and decided to bring her before a New York audience. New York had been "Lauderized" to death by his imitators, but when New York saw the *Ina Claire* impression of the Scot, it voted her perfect. Even *Lauder* himself admitted she gave the most perfect

Impression of His Work

he had ever seen.

Vaudeville claimed *Ina Claire* for a few seasons and then came what she considered the supreme opportunity of life. She was engaged for the Folies Bergere and exhibited her ability before her first two dollar audience. Her success was proclaimed through the press and *George Lederer,* after a glimpse of *Miss Claire's* work, used his influence in procuring her an engagement with the producer of "Jumping Jupiter."

Theatregoers will remember *Ina Claire* in that show. She even outshone the star. And *Ina Claire* has never forgotten, nor will ever forget, *George Lederer,* for

She Attributes

every ounce of her present success to that theatrical genius. In discussing *Mr. Lederer, Miss Claire's* most pointed expression was—"He has a soul for things."

Ina Claire was born in Washington, D. C., and is the younger of two children, her brother having also chosen the theatre as a profession. He was last seen in New York as the dancing partner of *Florence Walton.* The family name is *Fagan,* and *Ina* was born shortly after the tragic death of her father who was killed in the collapse of Ford's Theatre in Washington, D. C., where Abraham Lincoln was assassinated.

Her first stage engagement was

With a Melodrama

called "The Fatal Flower." It was produced by *Howard Hall* who is now on the movie screen. *Hall* later came under *David Belasco's* management, playing the role of the Judge in "The Grand Army Man" with *David Warfield.* For this engagement *Miss Claire* received $23 weekly, her mother appearing in the same production. This was *Mrs. Fagan's* sole theatrical appearance and *Ina's* delight is to explain her mother's speaking part. It seems that *Mrs. Fagan* had but one line to read and it depicted verbally both their impressions of the show. The line was "How horrible this is!"

Miss Claire's initial

Starring Role

was in "The Quaker Girl," playing the title role. And incidentally, notwithstanding her current success in "The Gold Diggers," *Miss Claire* claims the Quaker Girl as her favorite part. She abhors the character of the girl she is now playing, but having been assigned to it, she proceded to perfect it to the best of her ability. And *Ina Claire* can hardly be replaced, for she stands out like a breath of fresh air in the entire cast.

Following her run in "The Quaker Girl," *Miss Claire* decided to invade England and established herself in London where she starred in "The Girl From Utah" which was especially written for her. While abroad she also co-starred with *Sam Bernard* in "The Girl From Bond Street," returning to America when the war broke. She vainly endeavored to enlist in the Red Cross Service, her health prohibiting her from active service, but the

Family Was Represented

in the struggle, her brother having meanwhile enlisted in the American Army.

Upon her return to America she experienced her first failure, having been cast in the Shubert show "Lady Luxury" which had but a short run.

Pictures next claimed the brilliant

INA CLAIRE

As she appears in her current Metro picture, "Polly With a Past," adapted from her famous stage success

star and under the direction of *Jesse Lasky, Miss Claire* enacted the principal roles in two feature pictures being filmed in California.

Flo Ziegfeld was angling for stars during the seasons of 1915 and 1916, and *Ina Claire* became one of the stars of his "Follies" show, remaining under his management for those two seasons.

David Belasco, the peer of dramatic producers, decided that *Miss Claire* could "make" his "Polly With A Past" production and his judgment proved correct for

She Starred

in that play all over the country and later was filmed in the same show which is now being exhibited in the East.

"The Gold Diggers" was next selected for *Miss Claire,* and she heard the play read for the first time at its initial rehearsal. She was apparently selected for her inimitable versatility, for she had never played such a role in her previous career. But *Ina Claire* makes the show the success it is, and incidentally she has hung up a record for a star, having played over 600 consecutive performances, never having missed a show since its opening.

Since the opening of "The Gold Diggers," *Miss Claire* has established her home in the East, having purchased one of the most elegant homes in Pelham, N. Y.,

At the Same Time

maintaining a home in the city.

Following the city run of "The Gold Diggers," *Miss Claire* will be lost to New Yorkers, for she proposes to go abroad and study.

Ina Claire's favorite pets are canary birds, the *Claire* home having cages in almost every room with the chanting pets, but she also supports a Pekinese dog which she has christened "Wee Toy."

Ina Claire's success is undoubtedly unparalleled in the history of the stage. Through hard work and consistent study she has made it possible and even now, having reached the pinnacle of success she is still an ardent student. At the present time she is engrossed in the study of the Delsarte system of acting. She unselfishly attributes all her success to two persons. Her mother is both of them.

5 YEARS AGO TODAY

Elsie Ferguson Appears in the Title Role of "Margaret Schiller" by Hall Caine.

"The Fear Market" Is Produced at the Booth with Cast Including Edmund Breese, Harrison Hunter, Lucile Watson, Edwin Nicander, Sydney Shields and De Witt C. Jennings.

Paramount Releases "The Call of the Cumberlands" Starring Dustin Farnum.

Valli Valli Appears in Stellar Role of "Her Debt of Honor" for Metro.

20 YEARS AGO TODAY

"Vienna Life" Is Produced at the Broadway with Cast Including Raymond Hitchcock and Amelia Stone.

"Unleavened Bread" Is Produced at the Savoy with Cast Including George Fawcett, Malcolm Williams, Eleanor Robson and Alice Fischer.

Bertha Kalich Appears as Hamlet at the Thalia Theatre.

"Richard Savage" Opens at the Lyceum with Cast Headed by Henry Miller and Including Arthur Elliott, Charles Cherry and Florence Rockwell.

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, 133 W. 44th St., New York

The New Plays

"EYVIND OF THE HILLS"

Margaret Wycherly in an Icelandic Tragedy

Tragedy in four acts by Johann Sigurjonsson. Staged by Frank Conroy. Produced by Conroy and Meltzer at the Greenwich Village Theatre, Feb. 1.

Halla.....Margaret Wycherly
Kari.....Arthur Hohl
Bjorn.....Byron Beasly
Arnes.....Edward G. Robinson
Gudfinna.....Beatrice Moreland
Shepherd Boy.....Raymond Guion
Arngrim.....Lloyd Neal
District Judge.....Charles T. Bates
Tota.....Elfin Finn
Jon.....Edward Begley

Knowing *Frank Conroy* and *Harold Meltzer,* I know that their intentions are exceedingly good. They want to do fine things. And yet they choose the most impossible things. I can't understand it. Why when there are so many—Fulda Thoma, Hauptmann, Strindberg, Molnar and scores of others—they must go to Iceland for "Eyvind of the Hills" a really unimportant and uninspiring play, I cannot possibly understand.

They doubtless thought it a great play. Or they would not have produced it. Perhaps it is one of those plays which read so well that they read into it values it did not have. The only value I saw in it was the showing of something of Iceland. But little. Little more than a glimpse into what isn't found in every country on earth.

The love of the overseer for the lady and their running away and their tragedy has nothing startling in it. That it happened to have been written by an Icelander doesn't make it startling. And this Icelander seems to me to have read Ibsen and to have attempted an imitation. It has, excepting in few places, nothing of the cumulative building, the hold, the vision or even the interest of Ibsen. The subject matter is one-act-playish. Of what it is rather than what it is not it is near-melodrama.

Miss Wycherly is as always superb notwithstanding that the text does not give her many moments of inspiration. *Edward Robinson* adds another portrait to his gallery.

Livingston Platt's scenery was pretentious but not particularly effective. S. JAY KAUFMAN.

Margaret Wycherly in Special Matinees at Greenwich Village Theatre—New Plays Opening in Boston and in Chicago

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"HONORS ARE EVEN"

Megrue Play Welcomed in Boston

Roi Cooper Megrue's "Under Cover" played for twenty-nine weeks in Boston a few years ago, and now his latest comedy, "Honors Are Even," bids fair to equal that record if not to beat it. Of course, *William Courtenay* and charming *Lola Fisher* are important factors in its success.

Mr. Megrue has taken the old story of a woman's struggle to win a man by her wits and the man's schemes to draw her on; but he has, by his skill, worked it over until it seems almost new again.

Lola Fisher plays the part of Belinda Carter, the heroine, a pampered daughter of the rich who has turned down so many suitors that she begins to believe her heart is callous. Finally, however, she meets the right man in the person of John Leighton, a young playwright, which role is excellently filled by *William Courtenay,* and she finds that she loves him more than she cares to admit.

Belinda, while visiting at John's apartment, declares that he has compromised her and in this way succeeds in extracting the long-waited-for proposal. After a few more troubles and mishaps, their connubial bliss is complete and everything turns out satisfactorily.

Mr. Megrue said that he wished to have Boston's opinion of his new play, and judging from the reception it is receiving, Boston seems to prefer it to any play that it has seen for some time. RICHARD ALDRICH.

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"IT'S UP TO YOU"

Boston Likes New Musical Comedy

It would be a pretty poor musical comedy that *Joseph Santley* and *Ivy Sawyer* could not make a success of, and since "It's Up To You" was written by *William Moore Patch,* it was destined to be a big success. The press agent calls it the brightest, most picturesque musical show of the season and he, for once, is very nearly correct. It opens with a bang and continues at top speed until the curtain is lowered.

The plot is a good one and allows the players to be actors as well as entertainers. It is of two pals who return from Havana almost deadbroke and how they go to a Long Island house party with the owner's daughter. The mother scents a love-match and immediately dampens the young man's ardor by telling him that it was up to him to make some money if he wished to win her daughter's hand.

Forthwith the young men pool their resources and buy some shore lots which are only visible when the tide is out. They sell the land at a handsome profit, build a model city, find their former sweethearts and settle down in peace and happiness.

"It's Up To You" is unusual in the quality of the cast, both high and low. *Joseph Santley* as Ned Spencer and *Ivy Sawyer* as Harriet Hollister, the little heroine, are both excellent. Then there is also *Douglas Leavitt* who has the rare ability to entertain without being coarse or vulgar.

It is nearer to the usual in respect to the scenery and to the music, but from one angle or another it is almost always amusing.

RICHARD ALDRICH.

(*Continued on page* 308)

BROADWAY TIME TABLE—Week of Feb. 14th

Play	Principal Players	What It Is	Opened	Theater	Location	Time	Est. Week's Sale
Afgar	Alice Delysia	*Oriental extravaganza*	Nov. 8	Central	Bway & 47th	8.30—W. & S. 2.30	$15,000
The Bad Man	Holbrook Blinn	*Comedy of Mexican outlaw*	Aug. 30	Comedy	West 41st	8.30—Th. & S. 2.30	Capacity
The Bat	Effie Ellsler, May Vokes, Harrison Hunter	*Thrilling mystery melodrama*	Aug. 23	Morosco	West 45th	8.30—W. & S. 2.30	Capacity
The Broken Wing	Ines Plummer, Alphonse Ethier	*Comedy drama of Mexican life*	Nov. 29	48th Street	West 48th	8.20—W. & S. 2.20	$12,200
The Champion	Grant Mitchell	*Comedy of pugilist*	Jan. 3	Longacre	West 48th	8.30—W. & S. 2.30	$12,800
Cornered	Madge Kennedy	*Crook melodrama*	Dec. 8	Astor	Bway 45th	8.25—W. & S. 2.25	$15,800
Dear Me	Hale Hamilton, Grace LaRue	*Sentimental Comedy*	Jan. 17	Republic	West 42d	8.30—W. & S. 2.30	$12,100
Deburau	Lionel Atwill	*Pictorial play of actor's life*	Dec. 23	Belasco	West 44th	8.15—Th. & S. 2.15	Capacity
Diff'rent	Mary Blair	*Eugene O'Neill Play*	Jan. 31	Princess	West 39th	2.30—M. & Th.	
The Emperor Jones	Charles L. Gilpin	*Study of fear*	Dec. 27	Princess	West 39th	8.45—W. & S. 2.30	$4,800
Enter Madame	Gilda Varesi, Norman Trevor	*Comedy of opera star*	Aug. 16	Fulton	West 46th	8.30—W. & S. 2.30	Capacity
Erminie	Francis Wilson, DeWolf Hopper	*Pictorial comic opera*	Jan. 3	Park	Columbus Circle	8.10—W. & S. 2.10	$14,900
Eyvind of the Hills	Margaret Wycherly	*Reviewed in this issue*	Feb. 1	Greenwich Vil.	Sheridan Sq.	2.30—M. T. Th. & F.	
The First Year	Frank Craven	*Comedy of small town life*	Oct 20	Little	West 44th	8.30—W. & S. 2.30	Capacity
The Gold Diggers	Ina Claire, Bruce McRae	*Comedy of chorus girls*	Sept. 30	Lyceum	West 45th	8.30—Th. & S. 2.20	Capacity
Good Times	Marceline, Belle Story	*Big spectacle*	Aug. 9	Hippodrome	6th & 43d	8.15—daily 2.15	$68,000
The Green Goddess	George Arliss	*Thrilling melodrama*	Jan. 18	Booth	West 45th	8.30—W. & S. 2.30	Capacity
Greenwich Village Follies	Savoy and Brennan, Frank Crumit	*Novel and artistic revue*	Aug. 30	Shubert	West 44th	8.30—W. & S. 2.30	Capacity
Heartbreak House	Effie Shannon, Lucile Watson	*Shaw's comedy of futile folk*	Nov. 10	Garrick	West 35th	8.15—Th. & S. 2.15	Capacity
Her Family Tree	Nora Bayes	*Average musical comedy*	Dec. 27	Lyric	West 42d	8.15—W. & S. 2.15	$13,600
Honeydew	Dorothy Follis, Hal Forde, Sam Ash	*Operetta by Zimbalist*	Sept. 6	Casino	Bway & 39th	8.20—W. & S. 2.20	$17,100
Irene	Adelina Patti Harrold	*Above-average musical comedy*	Nov. 18	Vanderbilt	West 48th	8.30—W. & S. 2.30	Capacity
Ladies' Night	John Cumberland, Charles Ruggles	*Turkish bath farce*	Aug. 9	Eltinge	West 42d	8.45—W. & S. 2.30	Capacity
Lady Billy	Mitsi	*Conventional musical comedy*	Dec. 14	Liberty	West 42d	8.15—W. & S. 2.15	$17,200
Lightnin'	Frank Bacon	*Delightful character comedy*	Aug. 26 '18	Gaiety	Bway & 46th	8.30—W. & S. 2.30	Capacity
Little Old New York	Genevieve Tobin, Ernest Glendinning	*Comedy of early New York*	Sept. 8	Plymouth	West 45th	8.30—Th. & S. 2.30	$12,300
Macbeth	Lionel Barrymore, Julia Arthur	*To be reviewed*	Feb. 14	Apollo	West 42d	8.30—W. & S. 2.30	
Mary	Jack McGowan, Janet Velie	*Brisk and tuneful musical play*	Oct. 18	Knickerbocker	Bway & 38th	8.20—W. & S. 2.20	Capacity
Mary Rose	Ruth Chatterton	*Eerie Barrie fantasy*	Dec 22	Empire	Bway & 40th	8.15—W. & S. 2.15	$11,000
Meanest Man in World	Otto Kruger, Marion Oakley	*Comedy of a failure*	Oct. 12	Hudson	West 44th	8.30—W. & S. 2.30	Capacity
The Mirage	Florence Reed	*Play of the primrose path*	Sept. 30	Times Sq.	West 42nd	8.30—Th. & S. 2.30	$12,200
Mixed Marriage	Margaret Wycherly	*Drama of religious conflict*	Jan. 4	63d Street	63d & Bway	8.30—S. 2.30	$5,000
Miss Lulu Bett	Carroll McComas	*Zona Gale's novel staged*	Dec. 27	Belmont	West 48th	8.20—Th. & S. 2.20	$7,100
Near Santa Barbara	Willard Mack, Clara Joel	*Willard Mack Melodrama*	Jan. 31	Greenwich Vil.	Sheridan Sq.	8.30—W. & S. 2.30	$6,900
The New Morality	Grace George	*Society drama*	Jan. 30	Playhouse	West 48th	2.30—M. T. Th. & F.	
The Night Watch	Robt. Warwick, Jeanne Eagels, M Arbuckle	*Spectacular melodrama*	Jan. 29	Century	Cen. Pk. W.	8.15—W. & S. 2.15	$21,000
Passing Show of 1921	Howard Bros Marie Dressler	*Bright and colorful revue*	Dec. 29	Winter Garden	Bway & 50th	8.00—T.,Th.&S. 2.00	$27,800
Peg o'My Heart	Laurette Taylor	*To be reviewed*	Feb. 14	Cort	West 48th	8.30—W. & S. 2.30	
The Prince and the Pauper	William Faversham	*Mark Twain's romantic comedy*	Nov. 1	Selwyn	West 42d	8.30—W. & S. 2.30	Capacity
Rollo's Wild Oat	Roland Young, Lotus Robb	*Whimsy of ambitious youth*	Nov. 23	Punch & Judy	West 49th	8.30—F. & S. 2.30	Capacity
The Rose Girl	Lydia Lopokova	*To be reviewed*	Feb. 10	Ambassador	West 49th	8.30—W. & S. 2.30	
Sally	Marilynn Miller, Leon Errol	*Superior musical comedy*	Dec. 21	New Amsterdam	West 42d	8.30—W. & S. 2.30	Capacity
Samson and Delilah	Ben Ami, Pauline Lord	*Satirical domestic drama*	Nov. 17	39th St.	West 39th	8.30—W. & S. 2.30	$10,200
The Skin Game	Herbert Lomas, Jane Grey	*Drama of class conflict*	Oct. 20	Bijou	West 45th	8.30—W. & S. 2.30	$7,100
Spanish Love	W. H. Powell, James Rennie	*Drama of love and hate*	Aug. 17	Elliott	West 39th	8.30—W. & S. 2.30	$11,900
The Tavern	Arnold Daly	*Burlesque of melodrama*	Sept. 27	Cohan	Bway & 43d	8.30—W. & S. 2.30	$11,900
Three Live Ghosts	Chas. McNaughton, Beryl Mercer	*Comedy of returned soldiers*	Sept. 29	Nora Bayes	West 44th	8.30—W. & S. 2.30	$8,600
Thy Name is Woman	Mary Nash	*Play of primitive Spain*	Nov. 15	Playhouse	West 48th	8.30—W. & S. 2.30	$6,800
Tip Top	Fred Stone	*Circusy musical show*	Oct. 5	Globe	Bway & 46th	8.30—W. & S. 2.30	Capacity
Vaudeville	B. F. Keith Features	*Weekly change of bill*		Palace	Bway & 47th	8.00—Daily 2.00	
Wake Up, Jonathan	Mrs. Fiske	*Comedy of marriage*	Jan. 17	Henry Miller's	West 43d	8.30—Th. & S. 2.30	$12,250
Welcome Stranger	George Sidney, Edmund Breese	*Jewish character comedy*	Sept. 13	Cohan & Harris	West 42d	8.15—W. & S. 2.15	$16,200
The Woman of Bronse	Margaret Anglin	*Emotional domestic drama*	Sept. 7	Frasee	West 42d	8.30—W. & S. 2.30	$11,30t

DRAMATIC MIRROR

Photo by Evans

ENID BENNETT — *Whose charm and beauty have graced many of Thomas H. Ince's productions for Paramount. Her current picture is "Silk Hosiery."*

At the Big Vaudeville Houses

Bushman and Bayne at Palace—Riverside Has Dooleys—Harry Carroll at Colonial—Mabel Taliaferro at Alhambra—Ruth Roye at Royal

MANY FEATURES ON PALACE BILL

Bushman and Bayne and Ella Shields Headline

Screen stars on the speaking stage have a double draught with the public, so when *Francis X. Bushman* and *Beverley Bayne* opened at the Palace Monday, the movie fans merged with the regular patrons of the Palace and the house overflowed. The *Bushman-Bayne* co-headlining combination appears in a satirical comedy called "Poor Rich Man" by *Edwin Burke*. *Mr. Bushman* was a legitimate actor when he went to the studios and *Miss Bayne* took up the speaking stage after scoring in the movies. The movie fans supplied rapturous applause.

Ella Shields, an artiste of exquisite technique from the London music halls won her audience with her portrayals of male roles. *Miss Shields* is a first favorite in London and has also captivated Broadway. She sings well, has a charming personality, and is probably the cleverest male impersonator since *Vesta Tilley*. She wears male garb convincingly and has the masculine gesture to the minutest detail. *Miss Shields* has been booked for a long tour over the Keith Circuit.

Lew Dockstader offered a new monologue under the general title of "In Person" without, however, referring to headliners *Bushman and Bayne*.

Yvette Rugel, the "Miniature prima donna," gave a recital of songs ranging from operatic to best sellers. She is a Palace favorite and was well received. *Dugan and Raymond* were a comedy feature in their aviation skit, "An Ace In The Hole." *Sauntley and Norton* were popular as "Singers with Trimmings," *Bostock's* Riding School; *Choy Ling Hee* and Co., and *Dooley and Storey;* completed the bill.

O'CONNOR.

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RIVERSIDE HAS GOOD BILL

Dooleys and Others Are Applause Getters

The Riverside boasts of an unusually strong bill this week with three headline acts any of which are strong enough to top a big time program. With *Wm. and Gordon Dooley, George M. Rosener* and *Charles Withers* on the same bill it was little wonder that the house was packed to capacity Monday night.

Raymond Wilbert started the festivities with a lively hoop rolling offering meanwhile keeping up a lively chatter of breezy remarks.

Sheldon and Daily, two charming young ladies with a neat offering, were well received though the turn suffers for the want of some uptodate material. Both girls make a dandy appearance, have plenty of personality and harmonize delightfully. *George M. Rosener* in the "Anthology of an old actor" went over to his usual smashing hit.

Demerest and Collette in their lively skit "Strings and Stringers" found the going much to their liking and went over to big results.

Charles Withers and Co. in "For Pity's Sake" was well received, the audience being reluctant to let them get away. *William Ebs* in a ventriloqual offering scored heavily. One of the dummies proving to be a midget which completely fooled the audience. It is a funny act and met with big results. *Wm. and Gordon Dooley* in the "Two Vagrants" proved a riot, their blundering antics bringing down the house.

The *Girard Brothers* in an interesting Equilibristic offering closed the show.

GILLESPIE.

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COLONIAL BILL IS ENTERTAINING

Harry Carroll's Revue Is Main Feature

Harry Carroll's "Varieties of 1921" is the headliner at the Colonial this week, and returns for further triumphs. *Mr. Carroll* is a clever chap and has devised a swiftly moving show that permits no encores. His piano playing is skillful, at times brilliant, and seems to be no effort at all. The singing of *Fern Rogers*, the dancing of agile *Harry Laughlin*, and the combination of both by the *Goslin Sisters*, all got over in great style. The six slick chicks were mighty easy to gaze upon, and their costumes were nifty and costly. *Leon Errol's* master hand is noted in the excellent chorus dance steps for which he is responsible. The *Goslins* sang *I Want Someone to Baby Me*, and *Harry* put over *Oh Boy, What a Girl!*

The *Jewell's Manikins* in "Circus Day in Toyland" opened the bill. These realistic puppets cavorted about delightfully.

"Pop" Ward and *Frances Rice* in "The Terrible Judge and the Mimic" pleased with imitations. *Bell Baker, Eddie Foy* (in costume), *Warfield*, and *Nazimova* were successfully imitated.

Margaret Young in a stunning gown of green and silver, sang *I Want to be the Leader of the Band, They Don't Make 'Em That Way Any More, Down by the O-hi-o, Since Rebecca Came Home*, and *In Timbuctu*. She had to oblige with a speech at the close of her act.

Jay Dillon and *Betty Parker* in "Nic-Nacs of Now" sang a double version of *My Mammy* which was effective. A pretty "maid" played a violin obligato to *Dillon's* singing *Sunny Sue*.

Bert Levy, the whistling artist, drew excellent rapid-fire sketches which were reproduced upon a screen by means of mirrors and lights.

Ben Bernie played his talking violin with his customary comedy. The *DeGraffs* closed with sensational aerial gymnastics.

CONN.

ROYAL OFFERS FINE SHOW

Ruth Roye and Other Headliners Score

With *Ruth Roye, Eva Shirley* and *Bobby McLean* running neck and neck the patrons of the Royal were treated to a spirited entertainment Monday evening. Roller skating, ice skating, teasing jazz and grand opera were a few of the contributions which sent the audience home in a happy frame of mind.

Ruth Roye, the charming little miss of syncopation, stopped the show with her selection of well chosen numbers sung only as *Ruth Roye* can sing them. After taking about a dozen bows she rendered the ever popular *Robert E. Lee* which left them still yelling for more.

The Sterlings opened the bill going through a difficult routine of dancing on roller skates and bowed off to a generous hand. *Millard* and *Marline* followed with a classy little offering closing with a tough dance that earned well merited applause. *Sam Liebert* and Co., in a revival of the famous comedy playlet, "The End of the World," by *Aaron Hoffman*, was well received. *Mr. Liebert* is supported by *Merle Bowney* and *Marie Lawrence*, the work of all concerned being most gratifying.

The *Innes Brothers* with their quaint comedy and soft shoe dancing were given a warm reception as was *Eva Shirley* and her talented company who sang, danced and played their way into popular favor. The act is a jazz riot and *Al Roth* almost stopped the show with an eccentric jazz dance a la *Frisco* without the cigar. The turn closes with selections from grand opera with *Miss Shirley* taking the high ones with no apparent effort.

Polly and *Oz* followed intermission, their cute singing turn getting over nicely. *Bobby McLean* assisted by *Burke* and *Blue* in "Tons of Ice," was given a rousing welcome. *Bobby* gave an exhibition of speed and broad jumping that was simply wonderful considering the small space in which he had to work and his efforts were warmly applauded.

Then along came *Ruth*, and true to her name, she slammed out the homerun of the evening. The *Orborne Trio* in a daring an interesting equilibristic offering closed a very entertaining bill.

GILLESPIE.

ONCOMERS

Individuals of the theatre whom Dramatic Mirror and Theatre World hail as very well worth watching!

ROD LA ROQUE
MARJORIE VONNEGUT
JOSEPH F. SWEENEY
MARY BLAIR
LARK BRONLEE
WILLIAM RAINEY

MABEL TALIAFERRO AT ALHAMBRA

Riggs and Witchie Appear in Dancing Act Beautiful

There was much of laughter from the audience who attended the Alhambra Monday night, but somehow, pep seemed to be lacking.

Samsted and *Marion* in feats of muscular strength started the show. *Edwin George's* version of "A Comedy of Errors" followed. In the choice of the title for his act, *George* shows good showmanship and proves the right to be called a clever entertainer, which he is.

I expected a "treat" in "Connie," the *Mabel Taliaferro* vaudeville vehicle. Disappointed, not in *Miss Taliaferro*, but in the playlet. As the daughter of the butler who steps in to save her father's employer's life., *Miss Taliaferro* has a chance to show a bit of her delightful whimsy personality. Reception cordial, as it should be to an artist.

Lew Hilton and *Ned Norton* succeeded in arousing laughter, despite *Hilton's* vulgarity. He leaves nothing for the imagination.

As the closing act of the first-half of the show *Ralph Riggs* and *Katherine Witchie*, with violinist *Ponch*, have a dancing act of irresistible beauty in their "Dance Stories." An opening Venetian setting, a "Satanic" dream number, and a "Gypsy" number, with each new setting enabling *Mr. Riggs* to assume a new characterization.

The half of *Duffy* and *Inglis*, *Jack Inglis* appears and sells his line of talk to a responsive audience.

After many months of absence, *Nat Nazarro, Jr.*, returns with a jazz band and a girl, also a "planted" singer from the Irving Berlin school who is the hit of the piece. *Nazarro* shows much promise. His one or two eccentric dances are done well. It remained for *Ed. Gallagher* and *Joe Rolley* to supply comedy via their "At Palm Beach" skit. Good, straight humor. *Lind Brothers*, in a ladder act, close.

SCHWAB.

Vaudettes—I

EVA TANGUAY

The cyclonic comedienne now playing Keith houses. "I Don't Care!"

NEW ACTS

Frank Van Hoven Returns to America

It's several years since *Frank Van Hoven* has been seen in this country, but apparently American theatregoers have not forgotten his inimitable style of comedy for at his opening at the Palace, coming on after *Dorothy Jardon*, and after five o'clock in the afternoon, not a single "walk-out" was registered, something unusual at the Palace. *Van Hoven's* act is practically unchanged since his last American appearance, except for the addition of three new youngsters whom he brought from England to do the "plant" work. These kids are made to order for *Van Hoven's* style, and he corralled laugh after laugh for a twenty minute period. While a number of American comics have "selected" sections of *Van Hoven's* specialty, none have yet succeeded in delivering his act as he does it. *Van Hoven* will be in America for the next six months and if he repeats his Palace record, he will probably find enough work to keep him in America for the next six years. O'CONNOR.

Julia Kelety a Top Notch Attraction

Julia Kelety whose appearance was the signal for a warm reception Tuesday afternoon at the City, is doing a single. Opening with a cute little number in which she introduces herself, she goes into a routine of stories concerning Brighton Beach and various other resorts which bring many hearty laughs. *Miss Kelety*, who displayed a rich soprano voice, scored heavily with her rendition of *Over the Hill*, being assisted by the composer of the number. She is also using a song, *Treat 'em Rough*, which was well received especially by the boys upstairs who evidently believe in treating 'em rough and did not hesitate to voice their opinion. With her present routine *Miss Kelety* need not worry about the future as the turn is ready for the biggest houses and will fit in any spot on the bill. Her appearance? Well, in her introductory number she admitted that she was attractive and we are inclined to agree with her. GILLESPIE.

GOOD BILL AT THE AMERICAN

Felix Adler Is Headline Attraction

There is an interesting and entertaining bill at the American this week with *Felix Adler* as the big drawing card. *The Newmans* opened and were well received.

Paramo followed with a novel musical offering, chalking up a good sized hit and making way for *Gates* and *Finley*, a live wire couple with a liberal amount of personality and good looks. They present a very neat little turn.

Bernice LaBarr and her *Beaux* with a special set and pretty wardrobe found the going rather hard. The turn is much too slow and a little action would help a whole lot. *Luckie* and *Harris* had the audience in a jolly mood with their snappy talk and comedy songs, leaving the house warm for *James Kyrle MacCurdy* and Co. in a breezy skit.

Felix Adler assisted by a clever young lady got away to a good start and finished with plenty to spare. With the house rocking with laughter at his nonsensical remarks *Felix* suddenly went into a ballad being half through the number before the audience realized that he was in earnest. *Bart Doyle* got over nicely, bringing the vaudeville to a close.

GILLESPIE.

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CITY BILL FULL OF VARIETY

Willie Smith Walks Off with Honors

Though "Married by Wireless," is billed as the headline attraction at the City this week, it remained for *Willie Smith*, regarded as one of the lesser lights, to walk off, with the lion's share of the entertainment, a reward which he full deserved. *Willie* tied the show into knots, the bedlam being stopped by the orchestra which went into the following act double forte.

Kischi, a Japanese who gave a remarkable exhibition of top spinning, gave the show a fast start being followed by *Brown* and *Elaine* who went over nicely, their burlesque Egyptian dance going very big.

Tom Davies and Co. in a farcical affair, kept the house laughing and went off to a dandy hand. *Willie Smith* then appeared, opening with *Ohio* and telling some good clean stories that brought hearty response. His falsetto rendition of *Broadway Rose* which sounded more like the well trained voice of a prima donna, brought down the house. For an encore he did *Eili Eili* by popular request, finally getting away to thunderous applause.

"Married by Wireless," a scenic affair, proved very ordinary though they had a tough spot. Of the cast the comedian deserves mentjon though he was greatly handicapped by the lack of material. The scenic effects showing a naval battle was interesting as was the view of New York Harbor. Outside of that there was very little to the turn.

Morton Brothers in a neat musical offering were liked, making way for *Julia Kelety* who displayed a rich soprano voice, put her numbers over in a convincing manner and went off to a substantial hit. *Frank* and *Maxie Hughes* in a series of dances that were well arranged and cleverly executed brought the vaudeville to a close. GILLESPIE.

SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Treat 'Em Rough	Julia Kelety
Oh, Boy! What a Girl	Harry Carroll
In Timbuctoo	Margaret Young
My Mammy	Dillon & Parker

CHICAGO — MAJESTIC

Emma Trentini and Williams and Wolfus Score

There is a unique display of variegated talent at the Majestic this week,—not oppressively highbrow, but satisfactorily high-class.

Joe Melvin starts the bill with a comic juggling act, and then come *Marino and Maley*, who strike one of the false notes on the program with a moss-grown and silly collection of bad jokes told in Italian dialect of the sort which was never heard on land or sea; and, though their voices are melodious, their songs are too old.

Frank Sinclair, Cliff Dixon and *Mary Collins* follow, in a rather colorless but cleverly constructed musical skit called "The Little Cottage," which witnesses the separation of two lovesick sweethearts, their reunion under circumstances in which the male half of the sketch is sorely misjudged, and their inevitable reconciliation, with the usual love and kisses, too sweet and too conventional.

Marguerita Padula, in an imposing gown, whistles, sings and plays ingratiatingly, and *Jim Toney*, accompanied by *Ann Norman*, dances with exceptional skill, conversing drolly the while.

Mme. Emma Trentini lifts her lovely voice in several popular operatic selections, sharing the highest honors of the bill with *Williams and Wolfus*. These favorites offer a new act in which several of their old devices have been incorporated, with greater success than ever. The applause was heartfelt and enormous.

Pat and Julia Levolo finished the bill to—alas!—An almost empty house. SELDEN.

. . .

CHICAGO—THE STATE-LAKE

Ray Samuels Is Held Over a Second Week

Roode and France with their familiar acrobatic wire and tight rope walking act opened a somewhat lengthy and interesting bill at the continuous Orpheum circuit house for this week.

An unusual occurrence, the very first in the history of the house is the staying for two weeks of *Ray Samuels*, the blue streak of vaudeville. *Miss Samuels'* popularity is at a raging height and the management couldn't help but hold her to satisfy the audiences which greeted her with more than the ordinary warmth and enthusiasm.

On the same bill with *Miss Samuels* is *Harry Fox* whose fame and name have thrilled Chicagoans in the movies and with his song and comedy act to the utmost. Then there is a very clever skit called *"The Fall of Eve"* with a decided satiric effect. In it are *Mable Cameron, Alan Devitt* and *Carrol Clucas*.

Vaudevillians—I

EDDIE FOY

"'Tis a pretty thing, is it not? Yes, it is not"

Harry Langdon, Rose and Cecil in *"Johnny's New Car"* present an antique affair with some new shellac that hasn't dried yet. *Tuck and Clare* in a series of back-bone breaking stunts preceded *Jerome and Newell* in a gorgeous Chinese turn, done in clever costumes and colors.

Kellerman and O'Dare in a comedy song and dance review of their own swing a variety of entertainment to good jazz music.

JIMALONE.

. . .

CHICAGO—PALACE

Santos and Hayes Revue a Feature

Buster Santos and *Jacque Hayes* in their elaborate revue are the chief feature of the Palace bill this week. The two comediennes are a host in themselves and surrounded by a good company and beautiful scenery and costumes, they are great.

The *McBans* open the show with juggling, followed by *Jack Joyce*, who is a good entertainer in spite of having lost a leg in the war.

J. Rosamond Johnson and his jazz five are in a class by themselves when it comes to real jazz. The house went wild over them Monday afternoon.

James B. Donovan and *Marie Lee* follow with their amusing "Doing Well, Thank You," and go over well.

Jessie Brown and Effie Weston have a very attractive act in their "Terpsichorean Cocktail," and prove just as popular as ever.

Bert Kenney with his invisible partner, *I. R. Nobody*, offers an amusing blackface "dialogue" and is a comedy hit.

After the *Santos and Hayes* Revue, the bill is brought to a close by *Billy Bouncer* in a bouncing act.

CARR.

. . .

Shuberts Vaudeville Opening

According to a rumor around Broadway this week, the Shuberts will begin their vaudeville activity during the current month, opening with five theatres in New York and Brooklyn. Among the theatres mentioned in the gossip are the Riveria, adjoining Keith's Riverside, and the Majestic, Brooklyn, opposite Keith's Orpheum. No confirmation could be obtained from the Shubert offices up to the time the MIRROR went to press.

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Fashions From the Footlights

By Mlle. Rialto

MARTHA MANSFIELD

The newest star in the Selznick constellation is always chic and smart in her attire. Here she is looking especially well in a Trotteur suit from Bonwit Teller. It is of tricotine, with a belted front and a jaunty flare back, and as worn by Miss Mansfield is as fetching a costume as the spring season can produce

FRESH from a long vacation, *Grace George* has returned to the Playhouse looking remarkably fit, and as clever as ever in a role particularly adapted to her talents. As a wife with a straying husband, *Miss George* proves that a good old-fashioned burst of temper, and just a little strategy will work wonders—and she also brings to bear upon the case a wardrobe of highly becoming gowns and negligees. At first she was a pretty picture in

A Lacy Negligee

which was but partly glimpsed from the folds of fresh bed linen. But that glimpse revealed a daintily appealing entre nous gown which was outlined in its V-shaped neck with violet ribbon. This made a very pretty effect on the cream lace. Later is was a

Geranium Colored Chiffon

which was worn with charming results. This was particularly effective as the awninged deck of a houseboat was its background, and potted geranium plants were artistically placed behind reed chairs of black and scarlet. *Miss George* chose the favored long basque model for her gown. There were short sleeves and a round neck, while the waistline utilized a chiffon girdle which tied with flowing ends on each side, and a large medalion, embroidered in deeper tones of geranium, formed a bright spot in the front and rear positions of the waistline. The skirt was made with a satin under drop, over which a

Paneled Tunic Fell Gracefully

and in uneven lengths, as the various panels were V cut. The effect was a very fetching one, and well suited to the warm days of early spring. In the final scene *Miss George* looked stunning in an evening dress made of shell pink, over which silver lace and gauze were artistically combined. This had a low square cut neck, tiny sleeves and lace draped sides of the waist which continued down to side panels of the skirt. The waist was outlined by a cloth of silver girdle, which, tying in the back,

Formed a Long Train

and trailed gracefully below the hem of the short skirt.

Lillian Kemble Cooper, an attractive brunette, was a cool and attractive summer girl in her first sport suit, combining light blue and white. The skirt was a plain model made of blocked white satin, while a

Pale Blue Smock

belted in about the waist, and with short sleeves and collar of blue outlined with dainty piping of white, proved most attractive. A tam of the blue material carried out the appeal of the outfit. In the two next scenes, *Miss Cooper* wore a stunning jade colored chiffon which had a

Criss Crossing of Beads

in crystal to give contrast in the way

of trimming. This bead trimming was placed in effective manner, across the bottom of the full tunic, and also in deep border around the bottom of the blouse which had one of those new and pleasing necks, cut wide across, but not low. The sleeves were gracefully flowing.

A new, or rather an old trimming has come to add to the charm of the spring suit, and this is soutache braid. The

Renewed Popularity of Soutache

offers a decidedly appealing form of trimming—for it takes the place of embroidery in many cases, and embroidery has held first place for several seasons. One chic little model recently displayed an effectively braided coat, with several rows decorating the sides of the long tailleur and three rows adding a natty touch to the long, narrow sleeves. But it also serves a becoming form of trimming, in adding to the afternoon gown. One

Distinctive Beige Model

recently seen at a tea was attractively braided about the waist, in several rows of bright green soutache, reaching halfway to the round cut neck.

In general the

Youthful Simplicity of Outline

was most appealing. The slenderness of the silhouette, in general, was pleasing, while the skirt was decidedly new in design, possessing the circular flare, which threatens to become an important part of the newest frocks and tailleurs. The waist was snugly fitting, and in general followed the figure fitting lines of our grandmothers. Long tight sleeves, also, were a point of interest, and though

The Reign of Short Sleeves

is not entirely past, the long snug fitting style will have a wide appeal, if new fashions are followed. While braid is new and will undoubtedly prove most popular, there also enters the field for feminine appeal, the hand drawn work which will be used on both summery goods and on cloths for spring models. The

Vogue for Drawn Work

is not entirely new, for waists of sheer batiste have long been used with this form of decoration, but to have drawn work used on our afternoon gowns, well, that is a distinctive—and new—style of trimming. Bands of drawn work recently proved decidedly interesting on a light grey frock which possessed a long, loose style blouse, upon which this drawn work formed an effective note on the lower portion, being slightly puffed above the waistline. An open tunic had sides and double rows of it, while a long, bell-shaped sleeve also suggested a new style, with its bands across the bottom

SADIE MULLEN

The charming Vitagraph leading woman is here seen in a natty Bonwit Teller sports costume with ribbon-bound cretonne jacket and box plaited crepe de chine skirt. White shoes and stockings and a trim sailor hat complete a striking costume

Photo by Binger

Ruth Roland

A group of poses of the star of Pathe serials who is now in New York acquiring a new wardrobe. Such a purpose seems unnecessary, because at the left is an admirable costume for winter wear, and at the right a summer outfit that is both cool and comely. But of course, Miss Roland knows best. She has recently completed "The Avenging Arrow" for Pathe

A lull in the filming of the Metro production of "The Four Horsemen of the Apocalypse." More than a dozen cameras were used in the big scenes. Director Rex Ingram is seated in the centre. Rudolph Valentino, who enacts the male role, and June Mathis, who wrote the script, are at his right

Little Trips to Los Angeles Studios

By James Curzon

TO the American Society of Cinematographers goes the honor of staging the first motion picture ball of the year and also the first motion picture gathering at the New Ambassador Hotel. It was the society's second annual ball and proved a huge success, being attended by all the celebrities of filmland, including *Mary Pickford, Gloria Swanson, Lewis Gasnier, Roscoe Arbuckle, Mary Miles Minter, William S. Hart, May Allison, Pauline Frederick, James Kirkwood, Madame Nazimova* and *Sid Grauman.*

Douglas Fairbanks is still considering the idea of

Going to Japan

to get exteriors for an original story. He and *Mary Pickford* had planned to make the trip some time ago but were induced to postpone it by *Hiram Abrams,* head of the United Artists, who persuaded them to remain here so as to keep up their picture schedule.

Since *Doug's* injuries in a fall he suffered while doing a stunt in his latest picture, "The Nut," will keep him idle for about five weeks, it is quite certain he will now make the trip.

Marshall Neilan has returned from New York and is ready to complete "Bob Hampton of Placer."

S. Barret McCormick, who formerly was identified with the Circle Theatre in Indianapolis and who is now handling the managerial reins of the Kinema in Los Angeles, has also been appointed to manage the new Ambassador Theatre. *Mr. McCormick* has arranged an elaborate program for the opening performance,

The Feature Picture

being "Passion" with *Pola Negri,* which will be shown to members of the press and invited guests Friday evening with the public opening Saturday evening. The policy of the house will be one week showings only with two performances daily, the admission being 75 cents and $1 for matinees and $1 and $1.50 for evenings. The seating capacity of the house is 562.

William Duncan, photoplay star and producer, has returned from Phoenix, Ariz., where he headed the campaign for funds for the European Relief Council.

The rumor which has kept Hollywood in a state of anxiety for the past two weeks has finally been confirmed. *Bayard Veiller* is directing *May Allison* in her latest picture, "Dated," and to hear him shout through his megaphone one would think he had been

Directing for Years

Of course the wise ones are saying, I told you so. While speaking of *Mr. Veiller* we might mention the fact that he has selected "Barber John's Boy," written by *Ben Ames Williams* as the next starring vehicle for *Gareth Hughes.*

Malcolm Saint Clair the former Mack Sennett director and comedian is going to alternate with Eddie Cline in the making of Buster Keaton comedies.

Tom Mix has rigged up a gymnasium on the lot and is attracting much attention these days. *Tom,* who is

A Sterling Athlete

works out every morning and it is a real treat to watch him go through his routine. He engaged a couple of huskies who acted as sparring partners but they found the going too rough and quickly faded out of the picture. Now *Tom* has a new sparring partner who volunteered to box with him just for the fun of it. The newcomer appears to be an excellent boxer and my, oh my, how he can hit. We do not know how long *Tom* will keep him because he is a pretty tough customer with the gloves and seems to be a past master at the game of hit and get away. His name? Well he calls himself *Jack Dempsey,* Heavyweight Champion of the World.

The cast for "The Golden Snare," the *James Oliver Curwood* story, being filmed, includes *Lewis S. Stone, Wallace Beery, Ruth Renick, Francis J. McDonald, Melbourne McDowell* and *De Witt Jennings.*

Hannibal N. Clermont, who formerly headed the photo play organization bearing his name, was buried in Hollywood Cemetery last week. *Mr. Clermont,* who committed suicide owing to business worries, was liked and respected by all who knew him.

Maurice Tourneur, Associated Producer, formerly a subject of the French Republic, was made a citizen of the United States by Judge Trippet, who also granted the motion that his name Tourneur be legalized.

George Melford and the "Money Master" company headed by *James Kirkwood* and *Alice Hollister,* are going to

Take a Trip

North for location purposes. Other Paramounters who will join the party are *Sir Gilbert Parker,* author of the story, *Alan Hale, Fred Huntley, Truly Shattuck, Harry Duffield, Charles Ogle, William Boyd, Mabel Van Buren* and *John Herdman.*

Wesley Barry, known as Freckles to millions of movie fans, is having the time of his young life. He left recently for New Orleans where he helped the Hoover campaign for the starving children of Europe, and is heading a drive of 25,000 school children from Mississippi and Louisiana.

Irving M. Lesser has returned to Los Angeles after a visit of several weeks to New York. *Mr. Lesser* returned very happy owing to the deal he made while East on *George Beban's* picture, "One Man In a Million" and by the promise of "Peck's Bad Boy" starring *Jackie Coogan.* Little Jackie is the pride of Hollywood these days and is very much in the limelight for his remarkable performance with *Charlie Chaplin* in "The Kid." *Mr. Lesser* intends making other productions with little Jackie in the stellar role.

Herbert Heyes has been engaged to play the male lead in "The Dangerous Moment," featuring Carmel Myers.

In one of the recent Capitol comedies, featuring *George Bunny,* son of the famous old screen comedian, *John Bunny,* a large male lion was used, also a lion's suit, which *Walter Ackerman* was to wear. *Director Mark Goldaine* called to *Ackerman* to get into his lion's suit. *Ackerman,* who is a little near-sighted, went into the room where the suit had been kept and stooped to pick up what he thought was the suit. It felt warm and

Began to Squirm

in his hands, and he suddenly found himself looking into the eyes of the real lion, which had fallen asleep in the corner. *Ackerman* said he did not know that lions were in the habit of waking so quickly. He backed away just in time to avoid a scratch on his arm from the lion's claws.

After submitting to a minor operation last week Louis J. Gasnier is back on the job in the Robertson-Cole studios and is preparing his next special all-star feature to follow "Kismet" and "Good Women."

Renewing her acquaintance with snow for the first time in six years, *May Allison,* Metro star, has gone to Truckee, high in the Sierras and celebrated as a location for Far North pictures,

To Enact Outdoor

scenes of "Big Game," her forthcoming special production. Accompanying *Miss Allison* were *Dallas Fitzgerald,* her director; members of her supporting cast necessary to the action, technical men, photographers, carpenters and electricians, and a team of Alaskan husky dogs. *Mr. Fitzgerald* expects the stay at Truckee to extend from a week to ten days.

"FORBIDDEN FRUIT"

Paramount Presents Beautiful Cecil DeMille Feature

Story and scenario by Jeanie MacPherson. Directed by Cecil B. DeMille. Released by Paramount.

Steve Maddock.....Clarence Burton
Mary Maddock.....Agnes Ayres
James Harrington Mallory
Theodore Roberts
Mrs. Mallory.....Kathlyn Williams
Nelson Rogers.....Forest Stanley
Pietro Guiseppe.....Theodore Kosloff
Nadia Craig.....Shannon Day
John Craig.....Bertram Johns
Maid.....Julia Faye

"Forbidden Fruit," above everything else, has been lavishly produced. A great many precious shekels have been spent to make this feature one that will not only make a dramatic appeal, but will dazzle every one who sees it by the gorgeous settings that are inducted into the story in phantasmagoria form. It is Cinderella brought up to date. With the use of "fade-outs" and "cut-backs" that have been planned with real, ingenious artistry, the older and more famous Cinderella tale has been resorted to. It gives the spectator the sense of splendid satisfaction of having witnessed something beautiful, even though the continual going back to this sort of thing detracts a little from the attention of the modern characters.

Agnes Ayres interprets her character with an unaffected naturalness that brings her very close to the fictitious Cinderella. She is superb in her big moments in society, and humble in her poverty-stricken atmospheric moments. Theodore Roberts, that inimitable character actor who has endeared himself to the public by his many varied portrayals, rings up another number that makes those aforementioned bonds of endearment much stronger. Theodore Kosloff, with his fine interpretation of the middle-class crook, calls attention to the fact that he is capable of greater roles and can achieve parts that demand thorough instinctive talent in the thespian art.

The photography is an accomplishment alone worth seeing. The lighting effects have been placed with studied care and bring out rare bits of beauty.

MARGOLIES.

At the top of the page, the monotony of a life spent over the washtub seems to become even more monotonous and prosaic when the thought of luxury and beautiful clothes is presented to the little heroine of Cecil B. DeMille's production, "Forbidden Fruit," for Paramount

Above, Agnes Ayres is troubled by the intensity and ominousness of the words that are addressed to her, and even her gorgeous evening wrap goes out of her thought for the moment

At the right, it seems that the course of true love is not going to be able to straighten itself out, but in spite of the sad countenances of Agnes Ayres and Clarence Burton, things are not as black as they seem

"THE SILVER LINING"

Jewel Carmen Is Excellent in Metro Feature

Scenario by D. J. Buchanan and C. H. Smith. Directed by Roland West. Released by Metro.

"The Angel".....Jewel Carmen
Robert Ellington.....Leslie Austen
George Johnson.....Coit Albertson
Evelyn Schofield.....Virginia Valli
"Gentle Annie".....Julia Swayne Gordon
"Big Joe".....J. Herbert Frank
George Schofield.....Edward Davis
Mrs. George Schofield...Marie Coverdale
Billy Dean.....Gladden James
Eugene Narcom.....Theodore Babcock
Burton Hardy.....Chas. Wellesley
Mr. Baxter.....Henry Sedley
Mrs. Baxter.....Jule Powers

There were three of them, and each had lived an extensive, variegated life to a ripe middle age. They were gathered, at this particular time, upon the balcony of a famous ballroom; and as men whose minds are capable of thought and reflection are wont to do when together, they were discussing some abstract question. In short, Are our good or bad qualities inherent, or are they bred into us by the environment in which we live?

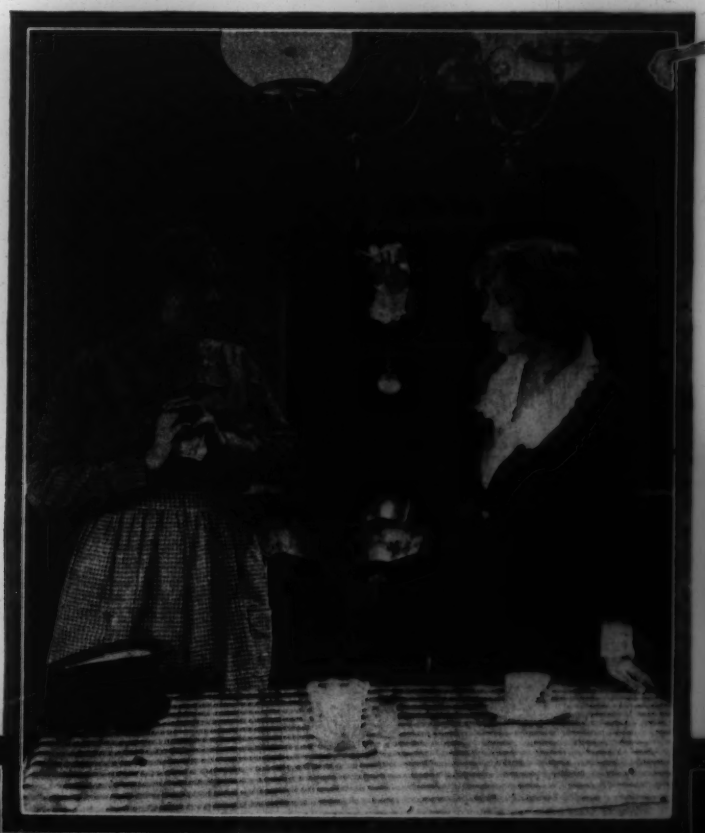
One told of a girl who had been adopted by two crooks and brought up so that she would baffle the cleverest of police and startle the international secret service of the world by her ingeniousness. Then one day Destiny placed in her way a man, another crook. Their interests were one, and so they formed a partnership. But into the lives of each of us there comes a moment that is eternal; a flashing second that will be remembered through the rolling years. Well, she, too, was human, and the day finally arrived when she fell in love and found out the bigness and smallness of life.

Jewel Carmen, who plays the girl, does it with all her splendid personality. She is sympathetic and understanding of the part she plays, and she interprets it with a real zest.

The picture has been decidedly well directed. MARGOLIES.

Jewel Carmen in "The Silver Lining" (Metro) makes a triumphant return to the screen and as can be seen at the right is as fascinating as ever

At the right, Jewel Carmen holds up a glittering timepiece with quite innocent delight which is not shared by her companion, who seems a trifle fearful and overawed



Below, the best course of the dinner party to Jewel Carmen is the bit of conversation which she manages to snatch from a certain young gentleman to whom she is not totally indifferent

"FORBIDDEN FRUIT"

Paramount Presents Beautiful Cecil DeMille Feature

Story and scenario by Jeanie MacPherson. Directed by Cecil B. DeMille. Released by Paramount.

Steve Maddock.....Clarence Burton
Mary Maddock.....Agnes Ayres
James Harrington Mallory.....Theodore Roberts
Mrs. Mallory.....Kathlyn Williams
Nelson Rogers.....Forest Stanley
Pietro Guiseppe.....Theodore Kosloff
Nadia Craig.....Shannon Day
John Craig.....Bertram Johns
Maid.....Julia Faye

"Forbidden Fruit," above everything else, has been lavishly produced. A great many precious shekels have been spent to make this feature one that will not only make a dramatic appeal, but will dazzle every one who sees it by the gorgeous settings that are inducted into the story in phantasmagoria form. It is Cinderella brought up to date. With the use of "fade-outs" and "cut-backs" that have been planned with real, ingenious artistry, the older and more famous Cinderella tale has been resorted to. It gives the spectator the sense of splendid satisfaction of having witnessed something beautiful, even though the continual going back to this sort of thing detracts a little from the attention of the modern characters.

Agnes Ayres interprets her character with an unaffected naturalness that brings her very close to the fictitious Cinderella. She is superb in her big moments in society, and humble in her poverty-stricken atmospheric moments. Theodore Roberts, that inimitable character actor who has endeared himself to the public by his many varied portrayals, rings up another number that makes those aforementioned bonds of endearment much stronger. Theodore Kosloff, with his fine interpretation of the middle-class crook, calls attention to the fact that he is capable of greater roles and can achieve parts that demand thorough instinctive talent in the thespian art.

The photography is an accomplishment alone worth seeing. The lighting effects have been placed with studied care and bring out rare bits of beauty.

MARGOLIES.

At the top of the page, the monotony of a life spent over the washtub seems to become even more monotonous and prosaic when the thought of luxury and beautiful clothes is presented to the little heroine of Cecil B. DeMille's production, "Forbidden Fruit," for Paramount

Above, Agnes Ayres is troubled by the intensity and ominousness of the words that are addressed to her, and even her gorgeous evening wrap goes out of her thought for the moment

At the right, it seems that the course of true love is not going to be able to straighten itself out, but in spite of the sad countenances of Agnes Ayres and Clarence Burton, things are not as black as they seem

"THE SILVER LINING"

Jewel Carmen Is Excellent in Metro Feature

Scenario by D. J. Buchanan and C. H. Smith. Directed by Roland West. Released by Metro.

"The Angel".....Jewel Carmen
Robert Ellington.....Leslie Austen
George Johnson.....Coit Albertson
Evelyn Schofield.....Virginia Valli
"Gentle Annie".....Julia Swayne Gordon
"Big Joe".....J. Herbert Frank
George Schofield.....Edward Davis
Mrs. George Schofield...Marie Coverdale
Billy Dean.....Gladden James
Eugene Narcom.....Theodore Babcock
Burton Hardy.....Chas. Wellesley
Mr. Baxter.....Henry Sedley
Mrs. Baxter.....Jule Powers

There were three of them, and each had lived an extensive, variegated life to a ripe middle age. They were gathered, at this particular time, upon the balcony of a famous ballroom; and as men whose minds are capable of thought and reflection are wont to do when together, they were discussing some abstract question. In short, Are our good or bad qualities inherent, or are they bred into us by the environment in which we live?

One told of a girl who had been adopted by two crooks and brought up so that she would baffle the cleverest of police and startle the international secret service of the world by her ingeniousness. Then one day Destiny placed in her way a man, another crook. Their interests were one, and so they formed a partnership. But into the lives of each of us there comes a moment that is eternal; a flashing second that will be remembered through the rolling years. Well, she, too, was human, and the day finally arrived when she fell in love and found out the bigness and smallness of life.

Jewel Carmen, who plays the girl, does it with all her splendid personality. She is sympathetic and understanding of the part she plays, and she interprets it with a real zest.

The picture has been decidedly well directed. MARGOLIES.

Jewel Carmen in "The Silver Lining" (Metro) makes a triumphant return to the screen and as can be seen at the right is as fascinating as ever

At the right, Jewel Carmen holds up a glittering timepiece with quite innocent delight which is not shared by her companion, who seems a trifle fearful and overawed

Below, the best course of the dinner party to Jewel Carmen is the bit of conversation which she manages to snatch from a certain young gentleman to whom she is not totally indifferent

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NEW YORK

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The business of the merchant may be likened to that of the actor. For, to achieve success the merchant must also win the confidence of the public.

The people want service. The merchant wants to grow. So the merchant serves, the people are happy to patronize him, and both reap the benefits.

Janice is a merchant already well grown, but on the way to greater growth. At Janice a woman has little cause for disappointment. The styles are individual and always up to the hour in fashion. The materials will be found to be of a dependable character. The assortments are complete to allow wide choice. And the prices so moderately low, that every garment is within the reach of women who like beautiful clothes, but who cannot afford to pay Fifth Avenue prices.

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Mary Collins

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by Women of Culture

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NEW YORK

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To My Dear Friends and Admirers:—

It would be a physical impossibility to thank you individually for the enthusiastic and loyal reception you accorded me at each performance I gave at B. F. Keith's Palace Theatre, New York City, the week of January 31st, which was my first return engagement in vaudeville after an absence of three years in grand opera and concert. As I sang in the little composition of my own, "The World Can't Go 'Round Without You," the same thought applies:—"The World Can't Go 'Round Without Friendship."

Very Cordially yours,

DOROTHY JARDON

P. S. For the benefit of those of my friends who have not heard me sing yet—I will be at the Riverside Theatre week of February 14th and the Hamilton Theatre week of February 21st.

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METRO GETS FILM RIGHTS TO "TURN TO THE RIGHT"

Pays Three Quarters of a Million to John Golden —Said to Be Record Price

METRO PICTURES CORPORATION purchased this week from John Golden the world's screen rights to "Turn to the Right," by Winchell Smith and Jack Hazzard, for the sum of $784,912. Negotiations for the disposal of this stage success have been in progress, it is understood, for more than two years, and offers were made not only by Metro but by other companies of importance.

The picture production will be made and distributed by Metro, and presented on the screen by John Golden and Marcus Loew. In the transaction Mr. Golden retains a one-half interest in the play.

The making of the picture will be supervised personally by Winchell Smith. The production will be made at Metro's western and eastern studios, and at the estate of Mr. Smith, at Farmington, Conn.

This price is said to eclipse all other sums paid for film rights of a play, as $175,000, the sum paid by D. W. Griffith to William A. Brady for the screening privilege of "'Way Down East," was the high water mark hitherto. Mr. Golden still retains the speaking rights for the play.

Mabel Normand with Sennett

Mabel Normand has signed a long-term contract with Mack Sennett to appear in a series of comedy features. Miss Normand's contract with Goldwyn expires this month, and work will be started at once on the first of the new series to be called "Molly O." Miss Normand worked under Sennett's direction in the old Keystone Comedies.

• • •

"Price of Silence" Soon

Sunrise Pictures Corporation announce the release date of its first super-independent special, "The Price of Silence," starring Peggy Hyland, on February 21. Following the release of its first picture, Sunrise announces that the purchase of another big production with a famous woman star will be made public.

Natalie Talmadge and "Buster" Keaton Engaged

The engagement of Natalie Talmadge, sister of Constance and Norma Talmadge, to "Buster" Keaton, former vaudevillian and now motion picture actor at Los Angeles has just been announced.

Miss Talmadge is wintering at Palm Beach with her mother, her sister, Norma, and brother-in-law, Joseph Schenck.

According to Miss Talmadge, she met Keaton four years ago, but has not seen him for two years. She said she did not yet know when the marriage would take place, but that Keaton would come East in May.

• • •

Paramount Signs Hichens

Robert Hichens, author of "The Garden of Allah," "Bella Donna" and other stories and plays, has signed a contract to write original stories for Paramount Pictures.

The title of Mr. Hichens's first screen story has not yet been selected, but it is understood that he has in mind a story along the lines of "The Garden of Allah" and the other stories of Northern Africa.

• • •

President Sees Lincoln Film

President Wilson, at his personal request, was shown "The Highest Law," the latest Ralph Ince special production made by Selznick, at the White House. "The Highest Law" is the Lincoln picture in which Mr. Ince not only directed the production but also played the star part. Other members of the cast include Robert Agnew, Margaret Seddon, Aleen Burr and Cecil Crawford.

• • •

"Without Limit" Completed

Final cutting and titling of "Without Limit," the George D. Baker production for S-L (Sawyer and Lubin) Pictures, has just been completed. "Without Limit" was adapted to the screen from Calvin Johnston's story, "Temple Dusk" in the *Saturday Evening Post*. The cast headed by Anna Q. Nilsson, includes Robert Frazer, Thomas W. Ross, Kate Blanche, Charles Lane, Frank Currier and Robert Schable.

• • •

New Justine Johnstone Picture

"The Plaything of Broadway," with Justine Johnstone, has been added to Realart's schedule for February release.

Supporting Miss Johnstone are Crauford Kent, Macey Harlam, Edwards Davis, George Cowl, Lucy Parker, Claude Cooper, Garry McGarry, Gertrude Hillman and Mrs. Charles Willard. Jack Dillon directed.

• • •

"Way Down East" in Cleveland

The Euclid Ave. Opera House in Cleveland, for the past thirty years associated with the best expressions of dramatic art, was given over to the silent drama on February 7th when D. W. Griffith's "Way Down East" opened for an extended engagement.

• • •

Wesley Barry on Stage

Wesley Barry is to make his first appearance in the spoken drama. He will act in a production of "Penrod" to be staged at the Little Theatre, Los Angeles.

• • •

Niblo to Direct for Read

J. Parker Read, Jr., is about to undertake a special production with an all-star cast. He has engaged Fred Niblo to direct.

Above, Wanda Hawley and her pup read a letter in "Her First Elopement" (Realart)

Above, Irene Rich and Kathleen O'Connor in "Sunset Jones" (American)

At the right, a scene from Pathe's "The Devil," starring George Arliss

Seventh Santschi Picture

The seventh production in the Tom Santschi Series, being released by Pathe through arrangement with Arthur S. Kane, has just been completed, and Pathe has been informed by Cyrus J. Williams, the producer, that a print has been shipped to New York. The title of the latest drama is "Sagebrush Musketeers." The cast supporting the star contains Violet Schram, Fred Gambel, Frank Rice, Tom Lingham, and Earl Durre.

• • •

John M. Stahl Productions

Louis B. Mayer has signed John M. Stahl to make a series of special productions. Perry N. Veroff's original story, "Muffled Drums," is the first scenario chosen. Casting is now nearing completion.

"Four Horsemen" Shown

Metro's picturization of Vincente Blasco Ibanez's novel, "The Four Horsemen of the Apocalypse," was exhibited for the first time in New York on Thursday night at a special private showing at the Ritz-Carlton. An audience, including prominent literary men, artists, publishers, newspaper and magazine editors and reviewers, and notables of the film industry, attended the showing.

• • •

In "Roads of Destiny"

Goldwyn will shortly release "The Roads of Destiny," starring Pauline Frederick. Frank Lloyd is the director and in the cast are Richard Tucker, John Bowers, Grace Darmond, Maude George, Hardee Kirkland, Willard Lewis and M. B. Flynn.

In "The Old Nest"

"The Old Nest," Rupert Hughes' screen adaptation of his own novel of the same name is about ready to go into production under the direction of Reginald Barker. Cullen Landis, Louise Lovely and Billie Cotton have been added to the cast which already included Mary Alden, Dwight Crittenden, Johnny Jones, Lucille Ricksen and Buddy Messenger.

• • •

Lois Weber Here

Lois Weber is in town from the coast for a brief rest in between pictures. Miss Weber has just completed a series of four productions which are being distributed through the Famous Players-Lasky Corp. Phillips Smalley, Miss Weber's husband has been in New York for several weeks.

• • •

Equity Shop Discussed

The Equity Shop was explained and discussed at a meeting of the Motion Picture Branch of the Actors Equity Association in the Hotel Astor on Sunday afternoon. John Emerson, president of the Equity, who went to Cleveland with his wife, Anita Loos, to assist in the opening of the new Marcus Loew theatre, returned to address the meeting.

• • •

"The Gilded Butterfly"

"The Gilded Butterfly" has been announced by Selznick as the title of the forthcoming Elaine Hammerstein attraction produced under the direction of George Archainbaud. Matt Moore plays the leading male role opposite Miss Hammerstein. The story was written by Bradley King, and picturized by Edward J. Montagne.

• • •

To Film Old Melodrama

"Why Girls Leave Home," one of the most famous melodramas ever produced, is coming to the screen. Harry Rapf has purchased the rights and will make a screen version at the Selznick studios. William Nigh has been engaged for one of the principal roles.

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Is That So!

R. CECIL SMITH, with *Mrs. Smith,* members of the Selznick scenario department, left last Saturday for a month's sojourn to the West Coast.

Fay Tincher, the Christie commedienne, has just started on a tour of the country which will occupy two months. *Miss Tincher* has prepared a monologue all of her own telling of the way pictures are made.

Frances Eldridge will be seen in a prominent part in "The Foreigner," which will shortly be released.

Louise Bayard, daughter of Thomas F. Bayard, one-time Ambassador to England, joined the Goldwyn players, for the filming of "Don't Neglect Your Wife," by *Gertrude Atherton.*

• Houdini, The

self-liberator, has returned to America after a six months' tour of Europe. He brought back the negatives of a considerable number of exterior scenes for a prospective Houdini production.

Dwight Crittenden, who plays the part of General Custer in "Bob Hampton of Place," is the nephew of the late Captain J. J. Crittenden, a member of Custer's staff.

Walter Ford Tilford has organized the Tilford Studios to prepare settings complete for producers on estimates made from scenarios. The cost as given the producer covers every detail up to the time the cameraman sets his camera and the director picks up his megaphone.

Harry Raver is looking for northwest stories for pictures.

Alice Duer Miller, author of "Ladies Must Live," which has been dramatized for the screen by *George Loane Tucker,* has arrived in Los Angeles to confer with *Mr. Tucker.*

G. K. Chesterton is said to be the latest to be lured by the motion picture.

John Barrymore

as a Goldwyn star is said to be a possibility.

Jack Coogan, the child playing "The Kid" with *Charlie Chaplin,* who was recently injured in an accident, may be adopted by *Chaplin.*

Robert Leanoard is at work on a new picture at the Biograph studios.

Marshall Neilan has returned to Los Angeles after a month's sojourn in New York where he arranged his plans for the new year's productions.

Rosemary Theby

will journey to Europe to study voice with a view later to appearing in a New York musical production. While abroad it is probable that she will appear in a British-made film.

Albert E. Smith, president of Vitagraph, and *George Randolph Chester,* head of the scenario department, are enroute for California.

Grace Bonney, who formerly played a leading role in "Little Miss Charity," will be seen in an ingenue role in *Robert Vignola's* forthcoming production starring *E. K. Lincoln.*

Mary Blair who moved up from Greenwich Village to Broadway with the Eugene O'Neil play, "Different," has found time to take part in several screen productions in between engagements.

J. Barney Sherry and *Paul Willis* have been added to the list of well-known players engaged for *Richard Stanton* productions.

Roy Neill after completing "Something Different," with *Constance Binney,* has completed "The Teaser," with *Dorothy Dalton,* for Famous Players.

Winifred Westover is now playing opposite *Conway Tearle* in a Selznick production.

Consuelo Flowerton, a Ziegfeld Follies beauty, has been selected by *Nazimova,* for one of the supporting roles in her production of "Camille," for Metro.

Arthur Zellner, Metro scenario writer, and for the last several months assistant to *Maxwell Karger* at the company's studios in New York, will leave for Hollywood within a fortnight to join the colony of scenerists at the Metro coast studios.

Dorothy Leeds and *Dorothy Mackaill* have the principle female roles in "Torchy's Night Hood," a new Seivill Ford comedy released by Educational.

W. J. Ferguson, Veteran

actor of the American stage, is soon to be seen on the screen in *D. W. Griffith's* forthcoming production "Dream Street."

Dorothy Wood has become leading woman in Mermaid Comedies, released through Educational.

Viola Dana has renewed her contract with Metro for a term of years, and is journeying to New York for a visit.

Mary Louise Beaton, who plays the part of Mrs. Jones in "A Message From Mars," appeared first for Metro in two of its Americanization pictures, namely "Strangers Beware" and "The Price Mystery."

Greek Evans, Barrytone

has returned to the Rivoli after a tour in concert and musical comedy.

Jean Clark of the Vitagraph Company, is leaving for Palm Beach this week for a vacation.

Arthur Bourchier, the famous English actor, is the featured player in "The Great Day," the Paramount production which *Hugh Ford* is completing in the London studios.

Norma Talmadge having completed "The Passion Flower," which is scheduled for release early in March, has left for Palm Beach for a two weeks' vacation before returning to New York to begin work on "The Sign On the Door."

James Young has arrived in New York, and will direct *Marion Davies* in her next picture, the title of which is not yet announced.

Marion Davies and *Rose Shulsinger* are completing a book containing several hundred practical hints to beauty seekers, and elaborately illustrated by the film star.

Rockcliffe Fellowes will be seen in a dual role in support of *Ethel Clayton* in "The Price of Possession."

Rubye DeRemer, Who

has been making a series of pictures for the Arrow Film Corporation, is on her way to Denver, where she will take a rest. She will then proceed to California where she will begin work on the first picture she is to make for *Marcus Loew,* for Metro distribution.

Directors—I

WILLIAM DEMILLE

Who is responsible for some of the best of Paramount's feature productions

A. M. P. A. Dinner

"The Naked Truth," a super-special in seven reels, will be featured by the Associated Motion Picture Advertisers at a special showing at the Hotel Biltmore, March 4, and will mark the most stupendous entertainment which the association has undertaken since its inception. Under the direction of Mr. Wiley and George Landy, a committee is preparing a program of vaudeville and skits by home talent, together with singing and music. Paul Lazarus, president of the A. M. P. A., will preside.

. . .

Blackton Feature in Color

Commodore J. Stuart Blackton carried a Prizma camera and an entire equipment for the making of colored scenes with him to England, having come to the conclusion that the Prizma process can be applied to a big production as well as to a shorter subject. The first Blackton production will be a "Lady Diana Manners," specially written by Felix Orman, assisted by Commodore Blackton. This will be the first colored production made at the Blackton studios.

. . .

In "The Avenging Arrow"

Ruth Roland, in "The Avenging Arrow," which Pathe has set for release on March 13, will be supported by Edward Hearn, Virginia Ainsworth, Vera Sisson, Otto Lederer, S. E. Jennings, William Steele, Chief Big Tree, Frank Lacteen, and Robert Chandler.

. . .

Helen Myers Arrives

Helen Myers, who recently came to New York from her home in York, Pa., has already attracted widespread attention from motion picture producers because of her obvious suitability to screen work. Miss Myers made a 100% perfect screen test, and aside from the fact that she photographs well, she has beauty and ability, and is heralded as a real "find."

. . .

Next Paramount London Film

Donald Crisp's next production for Famous Players-Lasky British producers will be an adaptation of the novel by Cosmo Hamilton, "The Princess of New York." David Powell and Mary Glynne head the cast.

Film Stars Attend Opening

Twenty motion picture stars accompanied Marcus Loew on his trip to Cleveland Friday night to open his new State Theatre there, his eighth in Cleveland. In the party were Dorothy Phillips, Allen Holubar, Ruth Rowland, Betty Brownell, Hope Hampton, Virginia Valli, Creighton Hale, Edith Hallor, Lucy Fox, Zena Keefe, Montagu Love, Kenneth Douglas, Marguerite Marsh, Jules Brulatour, Helene Davis, Lillian Walker, Viola Dana, Bert Lytell, Lew Cody, John Emerson, Anita Loos and Marcus Loew.

. . .

Two Peggy Shanor Pictures

Peggy Shanor, who has made an enviable reputation in the screen world, will shortly complete her part in the "Sky Pilot," a Pathe serial featuring George B. Seitz. Miss Shanor will complete the fifteenth episode in two weeks. The Pioneer Company have secured the serial "The Mystery Mind," featuring Dr. Robert Pauline and Miss Shanor. Critics have predicted that these two features will establish Miss Shanor, as a permanent star in the screen world.

. . .

Tom Moore to Rewed

Tom Moore, Goldwyn star, has confirmed the report of his engagement to marry Renee Adoree, a New York musical comedy actress, now appearing in his support in his newest Goldwyn photo-comedy, "Made in Heaven." Miss Adoree recently went to Goldwyn's Culver City studios to make her motion picture debut in "Made in Heaven." Mr. Moore's first wife was Alice Joyce, the Vitagraph star.

. . .

Robertson-Cole Moves

The entire Robertson-Cole organization was moved from its recent location at 1600 Broadway, New York City, into the new Robertson-Cole home office building, 723 Seventh avenue, between the close of the working day Saturday and the opening of Monday, January 31. The six upper floors of the new Robertson-Cole building, a thirteen story structure standing at Seventh avenue and Forty-eighth street, are now occupied by Robertson-Cole.

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Merwin Writing Story

Samuel Merwin, one of the most recent authors to join Paramount, is now writing a story for Realart, entitled "The Tower." He has the help of Charles Maigne, a Famous Players-Lasky director, who was likewise lent to Realart to give Alice Brady a new vehicle. Work will be started on the production shortly at the Long Island studios of Famous.

. . .

Pathe in New Building

One of the most modern and complete buildings of its type owned by any motion picture company in the United States, was opened by Pathe Exchange, Inc., at 35 West 45th street, on February 1. The new building now houses in the upper six stories, the entire home office organization of Pathe, in addition to the entire staff of the Pathe News with the exception of the positive printing plant.

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By INVESTOR

The Best Informed Financial Writer of the Country Tells of Market Conditions and Offers His Services to Mirror Readers

IN the Investor's column of the New York Evening Post—a daily feature that I commend to the attention of every investor—recently appeared a paragraph commenting on the number of new investors that had sprung up in this country in recent years as a result of the Liberty loan campaign and suggesting that as it was probable the majority of these investors had little experience in bond buying pains should be taken by financial writers to eschew technical terms and couch their remarks in simple English. This of course is what I try to do but reading articles that have appeared here each week it occurs to me it

Might Be Interesting

to include a few remarks on how a Bond House functions.

A Bond House does business in exactly the same way as any commercial house. It manufactures, sells and buys its goods, Bonds. Large houses engage in all three processes, small houses in the second and third processes. Bonds are manufactured in this way:—A Gas and Electric Company or Water Company or Railroad, etc., wants to raise a certain amount of money by issuing bonds. They go to the Bond House with some such proposition as this: "We want to issue $4,000,000 of bonds to be secured by a first mortgage on the property of our company." They submit a statement showing the condition of their business, the value of their plant, the earnings of the company for (say) the last five years and the financial status or credit of the company.

The Bond House then proceed to pick this statement to pieces. Expert engineers examine the property, ascertain the condition of the machinery and plant in general and

Fix the Value

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(To be continued next week)

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CRITICISING THE CRITICS

(Continued from page 285)

Goddess." I enjoyed it hugely, for it has all the virtues of a "thrill-drama,"—interest, suspense and a wallop. From the first line to the last, it holds one in an iron grip; it has an irresistible charm. It is a show that no one who sees it can complain of the high cost of the theatre.

Mr. Archer regretted that he

Could Not Induce

Mr. Bernard Shaw to collaborate with him on the "Green Goddess": he had a lucky escape! Intellectually, Mr. Shaw has been standing on his head, but I dare say he could not construct as good a melodrama if he stood on his head, physically. I predict that the "Green Goddess" will stay in New York a year, for it is wonderful entertainment.

StillI I had a strange and sickly feeling as I left the theatre. I was not prepared to witness a popular success, but an artistic failure. What impelled Mr. Archer, this foremost English intellectual, to write a purely physical play, a piece which does not

Contain a Vestige

of what he, himself, would consider great drama? Indeed, Mr. Archer is Mr. Archer; and here and there, the play's literary darkness is illuminated by lightning flashes—but as a whole, it has absolutely no intellectual significance, no spiritual import. It appears as if before Mr. Archer entered his studio to write the "Green Goddess," he checked the scholar—the architect changed places with the carpenter.

What induced this shining literary light to descend to the crowd, whom he has so poignantly decried all his life? Was it that it suddenly dawned on him that his philosphy of the drama had been all wrong? Did he, at this late day, come to the bitter conclusion that the drama was, after all, an art not for the classes but for the masses? Surely, Mr. Archer who has dedicated his life

To the Uplift

of the drama, who has looked upon the stage as a pulpit, and the theatre as a temple, surely, he would not desecrate it by writing a "thrill-drama" for the populace, wittingly. What revulsion of feeling took place?

It may be that Mr. Archer deliberately set about to write the "Green Goddess" just to please the masses. If he has, he will not regret it. They will appreciate an effort intended for their enjoyment a lot more than have the classes his life-long efforts for them. Unlike the Gods, the people do pay, and they will pay him a fortune for thinking of them once. In any case, I wish it to him with all my heart. If the "Green Goddess" will not contribute to the world's spiritual heritage—it is just as much of an achievement to add to the world's material inheritance.

As a critic, I want to congratulate Mr. Archer for plucking up enough courage to write a play, and not fear the consequences. I wish some of our brilliant American reviewers would follow his example. They say that

Most of Them

have been writing plays, but haven't got the nerve to bring them out of their trunks. Only one of them did it, Mr. Alan Dale. He wrote a most sparkling comedy; but unlike Mr. Archer, he wrote an intellectual problem play—in dignity with his position but in indignity of the average American theatre-goer who resents intellect in the theatre. Only in that was the distinguished English critic cleverer than our American. I hope they will now emulate Mr. Archer—write plays and write them for the masses, and, above all, have mercy with the average American playwright who does do it, and not punish him for literary manslaughter.

Mr. Ames' production of the "Green Goddess" is a work of art—replete with light color and music; his cast headed by that Mephisto of a genius, George Arliss, is unsurpassable. Miss Wyndham is charming and gives a superb performance. Like Mr. Archer, Mr. Ames has

In the Past

ministered to the classes only, and they have rewarded him with depleting his coffers. I am glad the "Green Goddess" will replenish them.

In producing the "Green Goddess," Mr. Ames has rendered the stage an invaluable service; he has demonstrated to the "Kings of Melodrama" how to produce a "thrill-drama," artistically, and how to deliver a knock-out with a silk glove.

Mr. Ames has built beautiful theatres for man, let me hope that out of the profits of the "Green Goddess," he will build artistic temples for the Gods.

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"THE FIRST BORN"

Sessue Hayakawa in Moving Robertson-Cole Picture

Adapted from the play by Francis Powers. Directed by Colin Campbell. Released by Robertson-Cole.

Chan Wang.....Sessue Hayakawa
Loey Tsing.....Helen Jerome Eddy
Chan Toy....."Sonny Boy" Warde
Man Low Tek.....Goro Kino
Chan Lee.....Marie Pavis
Kuey Lar.....Wilson Hummel
Hop Kee.....Frank M. Seki

As the twisting, turning Hoang-Ho River laps the banks of its bed in the Orient, picturesque Chinese junks slip over its surface, weaving into one tangled skein the lives of its fisherfolk.

It was from her humble home by this river that the lovely Loey Tsing was torn by brute force and carried away in a junk, to be sold as the daughter of a Mandarin. Chan Wang, her lover, despaired of ever seeing her again. After a time he married a Cantonese lady, and they emigrated to San Francisco in the hope of getting some of the gold with which they believed its streets to be paved.

Wang's wife was a haughty creature, so the full stream of his love went out to his little son, his "first born." "Chan Toy" was the darling of his heart and the apple of his eye. The comradeship and devotion which existed between father and son is beautiful and touching.

Sessue Hayakawa as Chan Wang does most excellent work. We have many times seen him on the screen sacrificing all for honor, but this new role of parental affection, followed by that of the swift avenger of the death of his unfaithful wife and adored child, demonstrate that his dramatic ability is far from being of the single-track variety.

And, personally, we should like to shake hands with "Sonny Boy" Warde, and tell him he is darn good!

In spite of the fact that we took exception to one of the sets in the home of Man Low Yek, because it seemed "cluttered" rather than an elegant expression of wealth, and the fact that the transition from the scene of tragedy and vengeance in San Francisco to one of peaceful calm on the Hoang-Ho seemed rather too abrupt, we shed a tear or two ourselves. What more can we say!

HESPERIDIA.

. . .

"HIS OWN LAW"

Hodkinson Presents Bosworth in Read Film

Story by Frank Brownlee. Directed by J. Parker Read. Released by Hodkinson.

J. C. MacNeir.....Hobart Bosworth
Jean Saval.....Roland V. Lee
Sylvia Harris.....Jean Calhoun
The Child.....Mary Jane Calhoun

"His Own Law" is a photoplay of realism that will make good with a variegated audience anywhere. Leaving the story aside for the moment and with the production point of view, its one big reason for the pulling power it has is the sincerity of the star. Never at any time taking himself with an almighty seriousness, he plays his part, whatever it may be, and in this case at least, it is a worthy one. Hobart Bosworth is an actor of the very first order. He *lives* his character. And that is the big issue that counts. And because of his conscientious throughness in portraying his role, the others of the cast catch the contagion with which the star is fired and the result is complete harmony in the working out of the picture. Not only harmony but a realism that would be difficult to match with the real thing.

The story is one of real men and a woman. It deals with a novel situation in a somewhat novel plot.

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In reviewing an act a critic always lays stress upon the wardrobe which accounts for thousands of actors wearing EDDIE MACK'S clothes. For instance, Bernice LaBarr and her Beaux opened at the American this week. Miss LaBarr, who knows the value of appearance, sent the boys to me. If you wish to see the result catch the turn at the American.

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"THE TAVERN"
Second Company Opens in Chicago

Play in two acts by Cora Dick Gantt. Staged by John Meehan. Gowns by Schneider-Anderson. Produced by Geo. M. Cohan at Cohan's Grand, Chicago.

The Tavern Keeper's Son....Clyde North
The Hired Girl.....Virginia Irwin
The Tavern Keeper.....Wm. L. Thorne
The Hired Man.....Joseph Allen
The Vagabond.....Lowell Sherman
The Woman.....Rita Romilly
The Governor.....Norman Hackett
The Governor's Wife.....Eugenie Blair
The Governor's Daughter..Isabel Withers
The Fiance.....Robert Glecker
The Sheriff.....Edwin Walters
The Sheriff's Man.....Henry Davis
The Sheriff's Other Man...Frank Stanley
The Attendant.....Herbert Bostwick

A gigantic hoax was perpetrated upon the audience at Cohan's Grand Opera House on Monday evening. Some there were among them who detected it as such some three minutes before the descent of the final curtain. And some there doubtless are among them who have not detected it yet.

And therein lies the big flaw in "The Tavern." The play is—as the final three minutes of it betray—a satire upon the thunder-and-lightning type of melodrama. But the audience is not let in on the big idea until it is too late. And then it feels defrauded.

Lowell Sherman makes a tremendous appeal as the clever and engaging vagabond and there is a flawless cast, including *William L. Thorne* as the sonorous and imposing tavern keeper; *Joseph Allen* as the much-imposed-upon hired man, ludicrously smitten with the little hired girl; *Rita Romilly* as the balmy lady of delusions; *Norman Hackett* as the governor, and *Isabel Withers* as the pretty, romantic young daughter.

But it is greatly to be feared that *Mr. Cohan* has gone into labor and brought forth a mouse. SELDEN.

. . .

"AT THE VILLA ROSE"
Otis Skinner at the Illinois, Chicago

Mr. Skinner at his newest is a super-detective,—one of those suave, genial, immaculate people of whom one wishes one might occasionally meet a specimen in real life. He is keen yet kind of eye, firm but smooth of voice; and, of course, being a super-detective he is ready for any emergency. And there are several in "At the Villa Rose."

Madeline Delmar plays a comely and a willing heroine; but her enunciation is breathy, and if you, by misfortune, sit behind the tenth row, you will find it difficult to hear her distinctly. *Jeffreys Lewis* portrays the old lady with imagination and *Octavia Kenmore* does the jealous servant-conspirator with much vividness. One of her fellow-plotters is a florid adventuress whom *Miriam Lewes* plays effectively.

The play is admirably set.

SELDEN.

. . .

Play to Tour Prisons

"Three Live Ghosts" made such a hit at Sing Sing when it was shown there last Sunday, that the National Committee of Prisons and Prison Reform wants Lee Shubert and Max Marcin to organize a special company to present the comedy in various state prisons in the East and Middle West. The plan is being considered.

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